















# THE ARCHITECTURAL RECORD



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# THE ARCHITECTURAL RECORD

JULY, 1912

VOLUME XXXII



NUMBER I

## *The Building of Seattle*

*A City of Great Architectural Promise*

By *Herbert Croly*

THERE IS NO CITY in the United States which arouses so much enthusiasm and devotion among its citizens as does the city of Seattle. All the rapidly growing cities of the West arouse the same kind of pride and interest, but Seattle is more enthusiastic, because in the opinion of its citizens it has so much more to be enthusiastic about. It is proud of its phenomenally rapid growth of the varied sources, of its economic prosperity of its superb location, of its private and public works and of its very flattering prospects. Its enthusiasm partakes almost of the character of a religion. Several thousand of its leading citizens found nothing undignified or absurd in assembling in solemn conclave and burning an effigy of that most detestable of all traitors, the man who criticizes his own city. The "knocker" is anathematized as heartily in Seattle as was the heretic in Mediaeval Spain.

The citizens of Seattle undoubtedly have very real reasons for mutual con-

gratulation. The growth of the city has been extraordinary and, for a place of its size, unprecedented. In 1890 it had 43,000 inhabitants. By 1900 they had increased to 80,000, a gain of only about 85 per cent. But by 1910 the 80,000 had become 237,000, a growth of almost 200 per cent. No wonder such extremely rapid expansion turned the heads of the citizens of Seattle. A city of over 200,000 people, which has added 20 per cent. to its population every year for ten years has, I imagine, never been known before in the history of the world. If it were maintained for another ten years, it would make Seattle at least the seventh largest city in the country. If it were maintained for twenty years, it would make Seattle the third largest city in the country. If it were maintained for thirty years, there would not be very much difference between Seattle and New York.

Of course such a phenomenal rate of growth cannot be continued, but even making all allowances for a substantial

diminution Seattle has every reason to look forward to an unusually rapid and substantial growth. Its prosperity is based on economic advantages which are not to be questioned and which will be permanent. It is situated on one of the most capacious and safest harbors in the world. It will share with San Francisco the advantages of the Oriental trade, the development of which will be one of the great economic achievements of the 20th century. It will benefit far more than any other single city from the exploration of the mineral resources of Alaska. It is the natural trading and commercial centre for a great and growing agricultural hinterland. Its manufactures are already numerous and varied and are destined to become still more productive. Its population is homogeneous and thus far has been derived from the best American native stock. It has extraordinary opportunities and its business men are well equipped in every respect to turn them to the best account.

But the citizens of Seattle have other than merely economic reasons to be proud of their city. In planning for its development they have exhibited an unusual amount of intelligent public spirit. Eastern and middle western cities, when they were about the same size as Seattle and were growing almost as rapidly, usually showed a deplorable lack of interest in local public affairs; and it was explained on the ground that the rapid growth of population and business prevented men from fastening their attention on public as distinct from private interests. In the case of Seattle, however, an unprecedented expansion in population and business has been accompanied by an equally firm determination to make their city a pleasant and wholesome place in which to live. Public and private improvements have been running neck and neck, and its citizens have worked as hard and faithfully for their city as they have for themselves.

The location of Seattle is one of the finest enjoyed by any large city in the world. It consists of an area of hilly country, situated on Puget Sound and containing within its area several lakes, views of an impressive snow mountain,

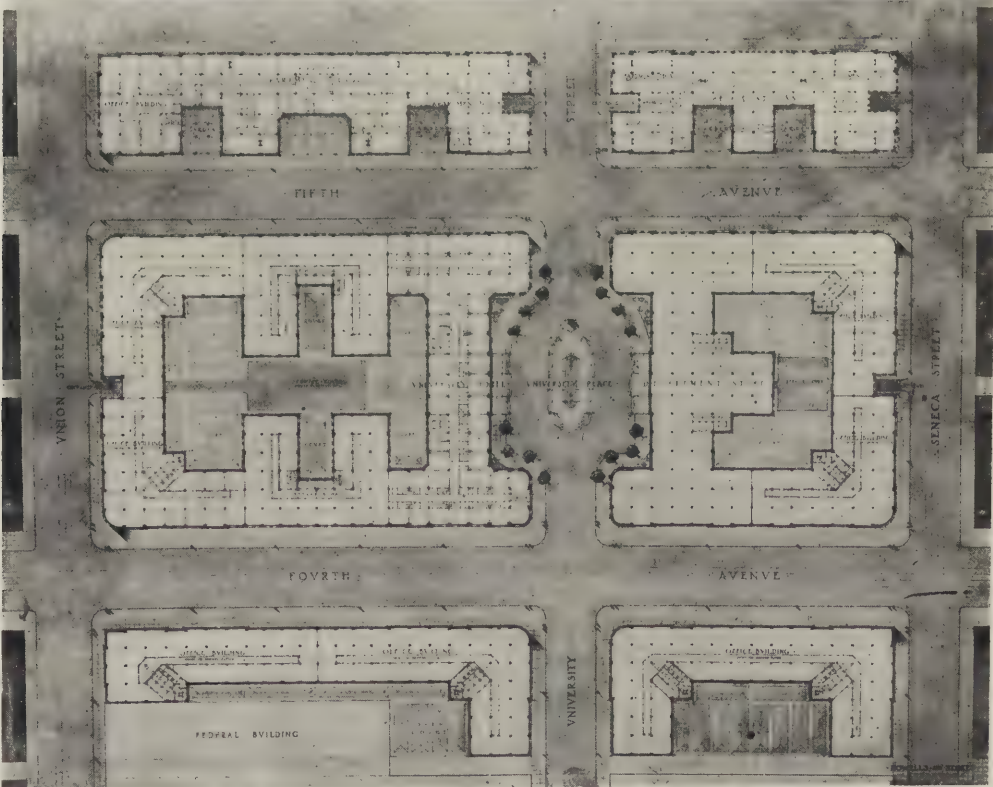
Mt. Rainier, and of the Olympic Range. Its location offers unusual opportunity both for architectural and landscape development, while at the same time the natural obstacles to the planning of a convenient city are numerous and serious. The hills, on which the city has been built, were steep and offered serious impediments to traffic. In the beginning the streets were run straight across them, just as they were across the corresponding hills in San Francisco; but Seattle with more public spirit than San Francisco soon decided that such a street system would constitute a permanent burden on the city's prosperity. Considering the size of Seattle, a gigantic scheme of re-grading was adopted and carried out, the result of which was the elimination of the worst hills and grades, and the radical transformation of the appearance of the city. Probably no urban community in the world ever imposed upon itself greater pecuniary sacrifices and expenditures for the sake of a desirable public improvement than did Seattle in this instance, and it had the courage, good sense and public spirit to make these sacrifices, while the city was still young, and while business was flexible and resilient enough to stand the expense and the disturbance.

The re-grading of the city belonged, of course, to that class of public improvements, which will be followed by permanent and substantial economic returns. To the same class belongs the extensive harbor improvements which when they are finished will bestow upon the city no less than one hundred and fifty miles of water-front capable of accommodating ocean-going steamships. But Seattle has been almost equally interested in planning a series of improvements, whose primary value is sanitary or aesthetic rather than economic. Parks and drive-ways, which take advantage of the natural beauties of the site, have been laid out: and a general plan of additional street improvements, intending to provide both for the convenience of business and the increased architectural effectiveness of the city, is being considered. There is every intention on the part of the inhabitants of Seattle to make





APPROVED DESIGN FOR THE DEVELOPMENT OF THE OLD STATE UNIVERSITY SITE, SEATTLE, WASHINGTON.



APPROVED DESIGN FOR THE DEVELOPMENT OF THE OLD STATE UNIVERSITY SITE, SEATTLE, WASHINGTON.



MODEL FOR THE "CHIEF SEATTLE" DECORATION.  
Howells & Stokes, Architects.

their city renowned, not merely for its rapid growth and the unusual economic opportunities offered to its inhabitants, but its high standards of civic achievement. Their aim is to make a city in which men of all tastes and interests can live wholesomely and find abundant opportunities for the satisfaction of their legitimate personal demands. Of course it will be a long time before any such ideal can be realized. A metropolis cannot be made in a day or a generation. But if energy, public spirit and good will can convert Seattle into a metropolitan city, the result will be eventually attained. Its location, the varied character of its economic and commercial interests, its enormous advantages merely as a healthy and pleasant place in which to live, and the distinction, which it will obtain through its close association with Alaska and

the Orient—all these underlying conditions tend to give sufficient plausibility to the enthusiastic and aspiring claims of the Seattlese.

At the present time, however, Seattle is no more of a metropolis than is any other city of its size in the country. Its architecture, in particular, does not differ much from that say of Portland or from

that of the new San Francisco. Unlike the other two cities just named, it has had no architectural history. Practically all of its permanent buildings have been erected during the past fifteen years, and the majority of them within the past eight years. They are fairly representative of the better American standards of commercial architecture — standards which are coming to prevail all over the country. Of late years the American office building or warehouse of ten stories



"CHIEF SEATTLE" DECORATION FOR THE  
COBB, HENRY & WHITE BUILDINGS.  
Howells & Stokes, Architects.



or over in height has rapidly crystallized into a type. This type is determined for the most part by certain dominating practical conditions, and it cannot and will not vary—except within narrow limits—until some modification

occurs in these underlying conditions. The variations in the type which appear in different communities are usually less due to differences in architectural standards or economic requirements, than to differences in local building regulations.



THE COBB BUILDING, SEATTLE, WASH.  
HOWELLS AND STOKES, ARCHITECTS.

The most conspicuous group of business buildings in Seattle are not, however, as representative of the type of modern office building as are certain other individual structures. The Cobb, White and Henry Buildings are the first

three members of a series of buildings that are being erected on contiguous property, which was acquired in a large parcel for this very purpose. The erection of the group of skyscrapers is to be spread over a good many years, and



THE WHITE AND HENRY BUILDINGS.  
HOWELLS AND STOKES, ARCHITECTS.



there are to be, I believe, about ten of them before the enterprise is finished. The idea of erecting a group of office buildings is one which would scarcely have been advanced in any city which was not confident, not merely of its pros-

perity but also of the continuation thereof at a certain definite rate. It is the only case of the kind, so far as we know, in the country.

The architecture of this group of buildings was confided to one firm,



THE AMERICAN BANK AND EMPIRE BUILDING,  
SEATTLE, WASH. A. WARREN GOULD, ARCH'T.



OFFICE OF SEATTLE ELECTRIC CO.  
Gould & Champney, Architects.

Messrs. Howells & Stokes of New York, and the three that have been erected up-to-date are based upon a substantially uniform design. This design is more elaborately conceived than is the case with the typical modern American office-building. Two kinds of material have been used—white terra cotta for the two lower stores and brick above. The facade is divided horizontally not only by the difference of material at the level of the second floor, but by a cornice at the level of the 10th floor. The horizontal divisions are not very salient, however, and their effect is balanced by certain vertical divisions of the façade which also are not very salient. The corners of the buildings are rounded and the curve is emphasized by a flat projecting pilaster strip which bounds each end of it. The same flat vertical strip is repeated at a certain distance from the corner of the building on both façades. The effect of all this is fairly good, but hardly repays the apparent care which was spent upon its contrivance. This is particularly the case with the tedious little pedimental excrescences, which are supposed to adorn the terra cotta coping

of the building. Nine times out of ten the attempts that are so frequently made to add an original note to the design of an office building are not worth what they cost. One usually turns with relief to a wholly unpretentious attempt to design buildings, consisting merely of the mechanical repetition of a certain unit.

Most of the business buildings of Seattle belong to this class—which all over the country is more popular than any other. It is the kind of business building which a business man wants to erect and which serves a strictly practical purpose better than any other. Take for instance, the Seary Building, which consists in the multiplication of a single



THE ALASKA BUILDING, SEATTLE, WASH.  
Eames & Young, Architects.



unit. The unit in this instance contains two windows framed in by piers which are given a slight continuous projection from the face of the building. The building could be extended over double the area simply by tacking on as many more units. As a matter of fact it is stated that eleven stories are to be added to this particular structure, and such a vertical extension, assuming that the

and the American Bank and Empire Buildings. In the case of the Alaska Building the vertical dimension is emphasized by the projection of the piers and the corners. Beyond that the façade has no design. In the case of the American Bank and Empire Building, there is not even any emphasis of the piers. Every once in a while the architect has varied the usual unit of two windows



THE CENTRAL BUILDING, SEATTLE, WASHINGTON.  
C. R. Aldrich, Architect.

frame work is sufficiently strong, presents no more architectural difficulties than would its horizontal extension. The perfectly plain cornice can be raised eleven stories and the appearance of the building will be, if anything, improved. That type of façade looks better when it is twenty stories high than when it is nine stories high.

To the same class belongs the Alaska

with a bay of only one window. But this device, whatever its purpose, cannot be said to have relieved the monotony of the façade; and the façade is none the worse for having its monotony unrelieved. Similarly monotonous but much pleasanter is the Crary Building. The moderate height of this edifice has enabled the architects to impart some scale of the design. The piers, have a pro-



THE ARCTIC CLUB, SEATTLE, WASHINGTON.  
James H. Schack, Architect.



THE RAINIER CLUB, SEATTLE, WASHINGTON.  
Cutter and Malmgren, Architects.



jection, which is really effective, while at the same time the strong simple cornice keeps the facade sufficiently low in effect. The design of this facade is admirable, and in its simplicity and unpretentious propriety has no equal in Seattle.

Typical, however, as Seattle is of the rapidly growing American city of the northwest, and important as are its business interests in the estimation of its citizens, its most interesting and in a sense its most conspicuous buildings are not devoted strictly to business. Take for in-

the new station of the Oregon-Washington R. & N. Co. When one remembers the kind of railroad stations which were being built only a few years ago, one feels inclined to congratulate Seattle upon its escape from such terminals as that of the Southern Pacific R. R. Co. in San Francisco or as that of the Atchison, Topeka & Santa Fe in Los Angeles. The newcomer to Seattle enters through gateways of which the city has no right to complain.

It is characteristic of such a public-



PASSENGER STATION—OREGON-WASHINGTON R. & N. CO., SEATTLE.  
D. J. Patterson, Architect.

stance the Arctic club-house. This facade is not precisely pleasing, and there is not very much about it to suggest that combination of semi-publicity and semi-privacy which an appropriate club-house ought to have. But it is unmistakably a strong and virile design which somehow suggests, if not the geniality of club life, at least the rigors of an arctic climate. The house of the Rainier club, on the other hand, is thoroughly a club-house and in addition a building of essential individuality of design. Less individual but thoroughly appropriate is

spirited community as Seattle that it is admirably supplied with public institutions. The Providence Hospital, for instance, is an extraordinary building to have been erected in a city of less than 300,000 inhabitants. It is in the first place a very large and costly edifice, planned with the utmost care and equipped with every modern convenience and device. But what is more to our present purpose, the hospital has been designed with real ability. The architect might, perhaps, have simplified his conception somewhat and made the contrast of ma-



THE GREEN LAKE BRANCH, SEATTLE PUBLIC LIBRARY.  
W. Marbury Sommervell, Architect.

terials somewhat less sharp, but in the distribution of its masses the building is usually effective. The tower in particular is admirably situated in relation to the rest of the edifice and is both strongly

conceived and strongly rendered. It adds to the building the needed sense that its function has associations with the church as well as with the medical profession. The Public Library is also an

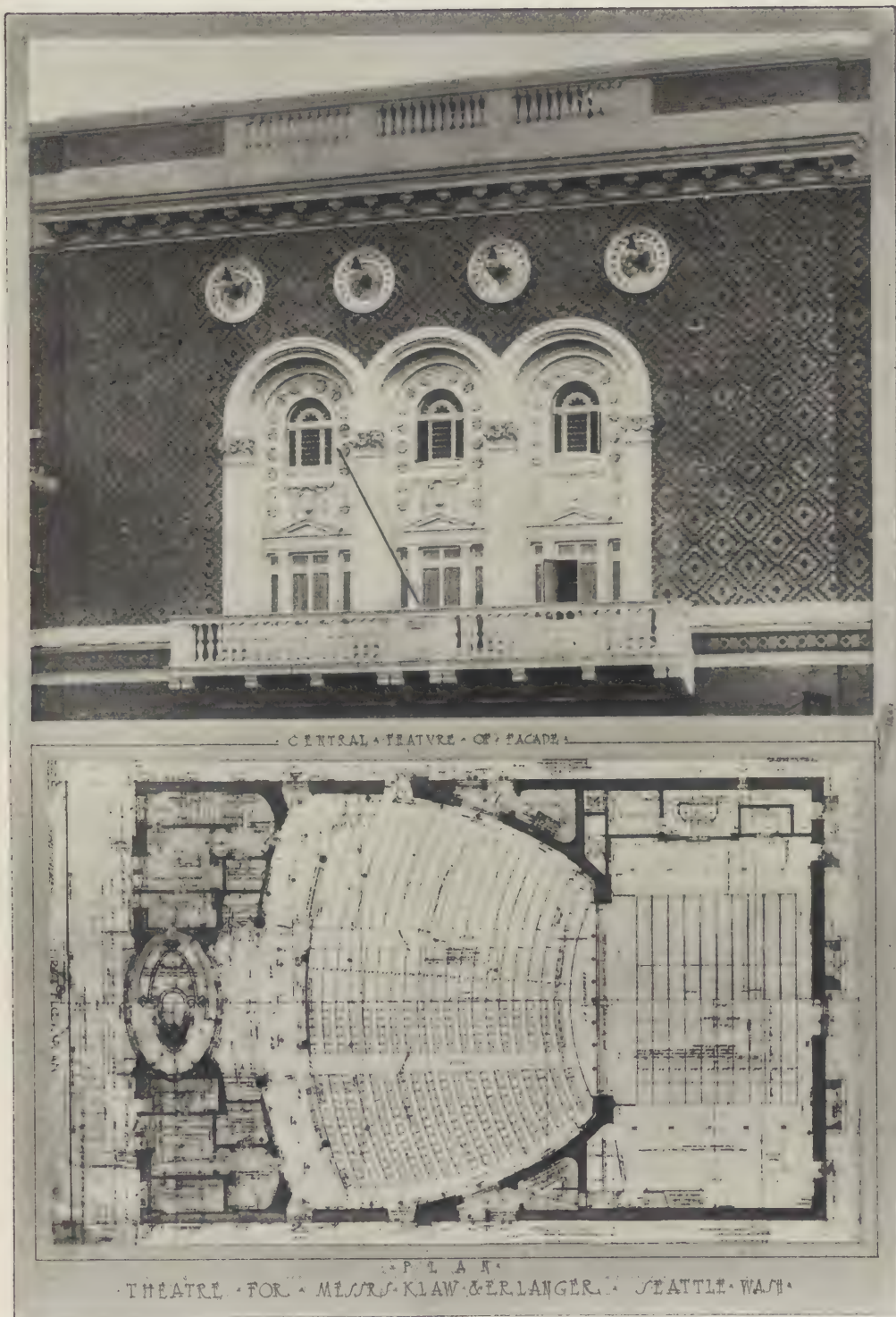


UNIVERSITY BRANCH, SEATTLE PUBLIC LIBRARY.  
W. Marbury Sommervell, Architect.





THE SEATTLE PUBLIC LIBRARY.  
P. J. WEBER, ARCHITECT.



THE METROPOLITAN THEATRE, SEATTLE.  
HOWELLS AND STOKES, ARCHITECTS.





THE METROPOLITAN THEATRE, SEATTLE.  
HOWELLS AND STOKES, ARCHITECTS.



THE CRARY BUILDING, SEATTLE, WASHINGTON.  
Cutter & Malmgren, Architects.



THE PROVIDENCE HOSPITAL, SEATTLE, WASHINGTON.  
W. Marbury Sommervell, Architect.





THE ROBINSON APARTMENT HOUSE, SEATTLE, WASHINGTON.  
Graham and Myers, Architects.



THE SAMUEL AND JESSIE KENNY PRESBYTERIAN HOME.  
Graham and Myers, Architects.



ENTRANCE—THE CLARK HOTEL, SEATTLE.  
GRAHAM AND MYERS, ARCHITECTS.





ENTRANCE—THE ALGONQUIN APARTMENT HOUSE.  
SEATTLE, WASH. GRAHAM & MYERS, ARCHITECTS.

unusually large and imposing building for a city of that size. There are many larger cities in the middle west which are not as well equipped either with a central library or with branch libraries.

Probably on the whole the private residences of Seattle are more disappointing than any other one class of building. With a few exceptions they are rather commonplace and stereotyped buildings and have not demanded much expenditure from their owners or much interest from their architects. It is easy to un-

a large number of costly and well designed private dwellings. Both within the city limits and in the environs there are a large number of superb residential sites, which wealthy men will be tempted to crown with effective houses.

The dominant impression left by Seattle is that its citizens are planning in a bigger way for a bigger future than any other city in the country. They, more than their analogues, in the East and Middle West have begun by building not for the present but for the future.



RESIDENCE OF LOUIS HILL, ESQ. PRES., GREAT NORTHERN RY.  
Hornblower and Marshall, Architects.

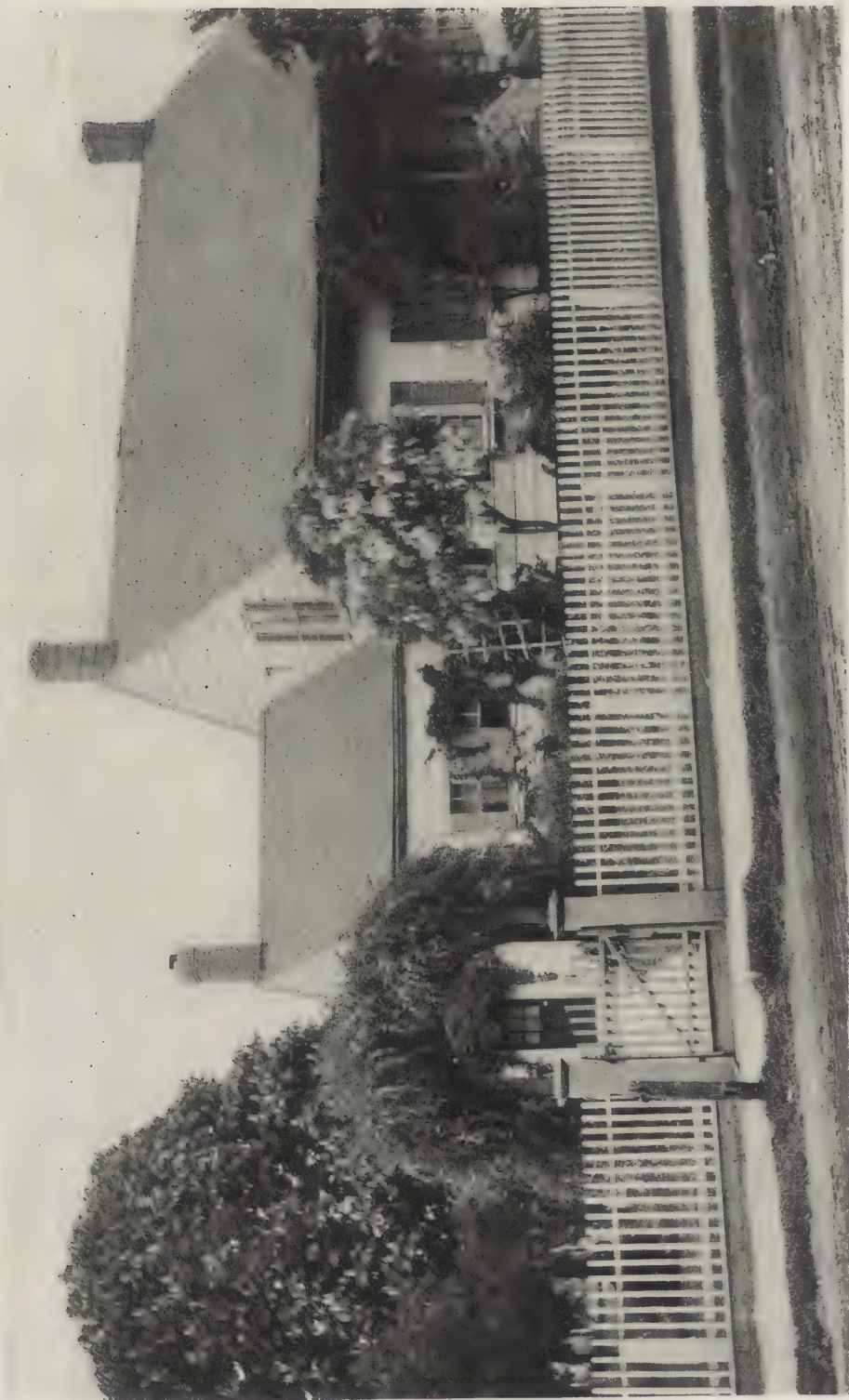
derstand why such should be the case. The business men of Seattle as a class have their capital tied up in rapidly expanding businesses, which could be expanded still more rapidly—in case more capital were available. Under such conditions very few men even of considerable wealth wish to withdraw enough money from their business to permit them the luxury of really handsome houses. It is creditable to the city that its money has been lavishly expended rather for public than for private purposes; but eventually Seattle will contain

They have identified their own fortunes with the fortunes of their city, and while not neglecting the former have placed quite as much emphasis on the latter. The consequence is that Seattle is unquestionably the city of most considerable promise in these United States. It will attract a superior set of men because it will offer them a superior set of opportunities. The process of building this better city is only just beginning, but it has gone far enough to explain and in some measure to justify the enthusiastic devotion of its inhabitants.





THE RESIDENCE OF C. J. SMITH, ESQ.,  
SEATTLE, WASH. CUTTER & MALMGREN, ARCHITECTS.

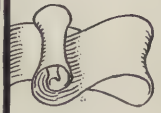


IN CONTRAST TO THE MANY NEGLECTED EXAMPLES,  
SOME OF THE DUTCH FARMHOUSES SHOW THE  
UNFLAGGING CARE OF A CENTURY AND MORE.





# The Last Dutch Farmhouses in New York City :~



By Mildred Stapley  
Photos by A. G. Byne

WERE THE OLD DUTCH TOWNS on the southern end of Long Island merely suburbs of Brooklyn instead of part of New York City, one would still be amazed to find so many early farmhouses left amidst the brand new flats and cottages shooting up, so very much *up*, on the once broad acres of farm land. Considering that they are actually a part of the metropolis, and further considering our heedless tendency to exchange "old lamps for new," it is amazing that these ancient houses are allowed to continue their existence through a second century. The three old villages now encompassed by the wide spreading city are Flatbush, originally Medwout; Gravesend, originally S'Gravesaande, and Flatlands, originally Amersfoort. Their homesteads are easily reached. The Flatbush Avenue car passes the very doorways of the Flatbush group and then on to Flatlands, and the Culver elevated line goes to Gravesend.

With their gracefully sweeping roofs, their broad eaves front and back, their big chimneys and very often a charming Colonial doorway to offset the general plainness of the house, they are a daily rebuke to the modern dwellings around them. Their emphatic preference for horizontal dimensions is a welcome change for city eyes that know only tall and narrow buildings. The fact that this type was the only one used in all the Dutch settlements of the New World proves it to have been the type of home commensurate with the needs and resources of its day and with the simple unostentatious character of its occupants. Such reasonableness is always an interesting lesson to an architect.

Those examples facing Flatbush Avenue are comparatively close together, for this broad highway was the old trail used by the Canarsie Indians across the southern end of Long Island. When the Dutch, bent on agriculture, bought this land from the Canarsie tribe, they built their homes, for neighborliness and protection, close together along the well beaten Indian path, and let their farms run far back of the house instead of each side of it. Then, as sons and daughters married and received a strip of the parental land, the same disposition was observed until by Revolutionary times there was an almost unbroken row of farmhouses within a stone's throw of each other along the once straggling trail that led from the ocean into Brooklyn. The Vanderveer, Stryker, Cortelyou, Ditmars, Lefferts, Gerretsen, Suydam and Hegeman families were prominent among the early settlers. Of these, the Lefferts are probably the only family still living in the homestead of their fathers. The rest have sold out and either moved away or built themselves unlovely new houses. Indeed, so deaf is the American soul to the claims of tradition that the present head of the Vanderveer family last year sold their old place, the finest in Flatbush, to an automobile concern that promptly pulled it down, and the old barn too, and put up a garage. The automobile man offered more money than the Flatbush Historical Society who wanted to buy the place, refurnish it, and open it as a museum. Or else it was that the auto dealer got his cash together more promptly. At any rate the sturdy old house was razed to the ground. A week

after a New York man who would have bought it had he known of its impending demolition rushed over to secure its wrought iron hardware and its massive oak beams. The former had been sold for old iron to itinerant junk dealers; the latter, for easier removal, had been sawn into three-foot lengths. Along with the rest of the wreckage, it was found piled high in a vacant lot in the Italian quarter of Flatbush. Fine old Colonial sashes and trim selling at \$2.00 a window were waiting to do service as coverings for early lettuce beds (and

Its going leaves the Lefferts the oldest house on the avenue. The rest, though old, are not the first homes erected by the families mentioned but are, in most cases, later dwellings erected as wedding gifts for their children. None are older than the late eighteenth century. They were, therefore, erected at a time when Dutch rule had not only given way to English, but English to American; yet oddly enough in architecture, in local names and in their social and domestic life, these old Kings County villages were still very Dutch.



THIS RUINED FARMHOUSE CLAIMS TO BE THE OLDEST IN FLATLANDS.

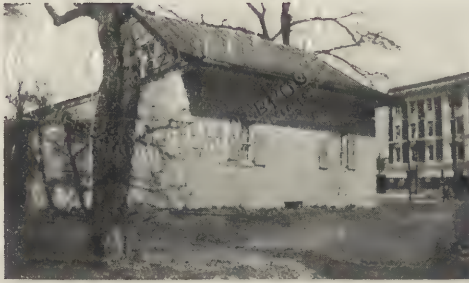
every pane of glass had that exquisite violet tinge that comes only of long exposure!). Two excellent staircases with mahogany handrails were waiting to be knocked to the outside of some squatter's shanty. The timber itself would become fire wood. *Sic transit gloria.* The Vanderveer case is one of the frequent instances of the louder appeal of dollars than of ancestors or of posterity to the American mind. The merits of Mr. Vanderveer's act are likely to be questioned by his lineal descendants, as well as by everyone who admired the fine old landmark.

The very first family seats, it is said, were built of bricks imported from Holland, though good bricks were early made in Flatbush. Later on, shingles were the prevalent material. This change to wood is not surprising for the Medwout (Middle Woods) or Vlaachte Bosch (Flat Forest) was covered with hickory, white oak and black oak which they were constantly clearing to make room for the growing settlement. The Labadists (Dutch followers of the religious reformer *de Labadie*) looking for a favorable corner in the New World for their own sect, passed through Flat-





THE VANDERVEER HOUSE, TORN DOWN  
LAST AUTUMN, AFTER STANDING ON  
FLATBUSH AVENUE, FOR 125 YEARS.



THE GARDENER'S COTTAGE ON THE DITMARS ESTATE. FLATBUSH AVENUE.

bush in 1679, about thirty years after its founding and wrote in their famous journal: "We found a good fire half way up the chimney of clear oak and hickory which they make not the least scruple of burning profusely." No wonder, if oak was plentiful enough to burn, that the Dutch should soon have started building with it instead of bricks. Shingles next gave way to clapboards and it was probably about this same time that dormers began to pierce the expansive roofs. The first houses—the brick—made some effort to repeat those the settlers had left in Holland, but after a few generations a more local type was evolved. It was characterized by low ceilings—necessary where houses were heated only by two open fires; by cavernous cellars where the winter provisions were stored; by roomy garrets from which a heavy beam projected with a tackle for lifting bulky articles that were to be stored away; by preponderating roofs that sloped down into wide eaves, and by additions built out in any direction, for



A RUINED FARMHOUSE IN FLATLANDS.

a Dutchman would not climb stairs. Windows had small panes and solid wooden shutters opening outward on iron strap hinges; large S-shaped irons held the shutters back. Gutters ran along the eaves and had tin spouts two feet beyond the house at each corner; in the front the water fell on to a flat stone below and at the rear into a large hog-head, for the Dutch ascribed great vir-



THE BACK OF THE VANDERVEER HOUSE, NOW DEMOLISHED.

tues to rain water. All houses were built, as mentioned, near the road and turned their long side to the south. Inside, tiles were much used for fireplaces and wainscots.

The charm of these villages was the charm of monotony and simplicity. When we compare all this simplicity with our own modern work we see how the Dutch came naturally by





THE UPSIDE-DOWN DOOR  
OF THE LEFFERTS HOUSE.

certain lines and proportions and breadth of treatment which we strive hard to reproduce. Of course one may argue that present day requirements are much more complex; but if one has good taste he builds simply in spite of modern requirements. For country-house architecture, for instance, a man might quite naturally think in this old Dutch vein. In spite of the differences of interior arrangement, he can see his outside walls, if he is familiar with the type of homestead we are describing, as simple and unpretentious, and yet not have his home a slavish copy, but an expression of, the same spirit of sincerity that actuated the Dutch builders.

About the only addition to the early pattern was the Colonial door instead of the laterally divided Dutch door. One of these older doors may still be seen on the back of the Ditmars house; while of the early nineteenth century Colonial variety seen on almost every other old house, the Lefferts and the Cortelyou are particularly fine examples.

The Lefferts homestead is the first which the Flatbush Avenue car passes on the left after entering Flatbush proper—a low brown structure with a gambrel roof on the main part and eaves wide enough to cover a piazza. No doubt it was originally painted white, and it is to be hoped it may again be if only for the sake of its doorway. The old barn and windmill were burned down by the British in the Battle of Long Island and the house partly destroyed as well; but it was soon rebuilt on its undamaged beams so that the present house, save for the late flat-roofed extension at the rear, dates partly from about 1780 and partly from a century earlier. The beautiful front door was added by the father of the present aged occupant, who all unwittingly placed the colonettes upside down and, classic traditions to the contrary, the effect is excellent. At any rate, they say he placed them upside down, but we have all seen the same sort of thing elsewhere, so maybe it was an accepted vagary of doorway designs in those days.

On the same side of the way, much

farther along, is the old Erasmus Hall Academy, hidden now by the handsome new Erasmus High School. Erasmus Hall was built in 1786, being the third oldest academy in New York State. It is easily recognizable as a school house—it could not in fact, be mistaken for anything else; so that its early builders accomplished something in the way of expression that many a modern architect fails to do. Like most of the more pretentious edifices of its day its details simulate masonry. There is refined dentil moulding around the eaves and good simple work in door and windows. At first it had a substantial hooded porch at the front entrance, the present fragile looking piazza being a more recent feature. It is a pity that this characteristic old building had to be hidden even by such an admirable obstruction as the new high school.

Some years ago the Vanderveer and the Cortelyou were the only other houses left on this same side of the avenue with the Lefferts. The fate of the former has been mentioned. The latter was saved by being moved north onto East 23d Street. It has recently been bought by an appreciative Western family, and so, in spite of encroaching flats, it may live another quarter of a century. A wide hall runs through it from front to back, and at each end of this hall are doors exactly alike, and as beautiful as ever were made in our best days. They are a distinct departure from Dutch traditions and savor more of New England and are probably contemporaneous with the handsome front entrances still to be seen across the river in old Greenwich village. The elliptical arch and elaborate cornice are very sophisticated for Flatbush, but there is a compromise in the heavy paneled mahogany door, which is divided laterally in the old Dutch fashion. For consistency's sake this same line was carried across the pilasters (which in the New England doorway would have extended to the base). The back door, twin to the one shown, has the kitchen of a new house or apartment so close upon it that no passer-by will ever again be able to admire its delicacy.



Returning to the car line, two sad but picturesque ruins are seen on the south side—the little gardener's cottage of the Ditmars estate and the Elsie Gerretsen house. Both are placed gable end to the street. Flower-bordered paths once led to the front and back doors of the Gerretsen house, and as the two entrances were equally visible they were both sheltered by nice little lean-to porches. Simple in form, these are built up of such good detail that they made a real embellishment to the house. One has a fine

additions that make them less typical, though still very interesting in certain details.

Flatbush being the nearest of the Dutch villages to Brooklyn, was naturally the first to be swept away before the overflow of home seekers from the city. One cannot help being somewhat sentimental over the change. Even as recently as thirty years ago it was still a characteristic village with many farms and gardens and several windmills and the beautiful white Colonial church



THE ORIGINAL ERASMUS ACADEMY IN FRONT OF WHICH THE NEW ERASMUS HIGH SCHOOL HAS BEEN PLACED.

dentil moulding and was no doubt the front door; but so decrepid is it now that it seems cruel to photograph it. As these two places cannot last much longer, they suggest an excellent opportunity for some lover of old hand-split shingles, solid-paneled shutters, hand-wrought hardware, and nicely turned posts to acquire some of the debris if only he is there in time.

The rest of the Dutch houses left on the south side of Flatbush Avenue have been well kept up, but have, for the most part, a superfluity of dormers or other

dominating all. The old Bergen house on the corner of Winthrop Street had been standing there since 1714, and many another, equally venerable, smiled upon the winding road that the Canarsie Indians had been treading for years ere "coming events cast their shadows before" in the shape of Hudson's little Half Moon. But Vlaachte Bosch was too near the metropolis to endure. An enterprising real estate concern publishes with pride a booklet showing "East Twenty-sixth Street in the winter of 1899" and on the opposite page "The



A TYPICAL DUTCH STOOP ON THE OLD NECK ROAD.

same in the autumn of 1900." The first records a picturesque Dutch farm house with low sweeping roofs and several happy little lean-to additions, and a fine group of barns; the second picture is a brand new street of cheap contractor-built cottages with turrets and curved glass windows and other foolish things, all for sale on the instalment plan. This is improvement. Flatbush is now a network of just such streets, all designated by unpoetic numerals. The only consolation to be seen in the many demolitions of this sort is that architects who witnessed them got a wonderful lesson in old framing; as, for instance, the Vanderveer barn, where there were three huge 11x20-in. white oak timbers thirty feet long or more, supporting the hay loft; they were roughly hewn and mortised and tenoned into the vertical framing. For smaller beams pine was used, for the day had long since passed when Dutch families burned white oak on

their hearths without scruple. Even these smaller joists were mortised and tenoned, but siding and laths were nailed with hand wrought copper nails; windows were excellent examples of the double hung heavy-muntined sort, and still worked easily without ever having been re-weighted. In barns and garrets, rafters fairly bristled with huge oak pegs for hanging up farm implements, etc. It was with justifiable malice that an on-looker noted how the house wreckers, finding the beams too long to remove intact, decided to cut them up on the site, and hacked their tools to pieces in the attempt.

A glance at a "Greater New York" map will show Flatlands and Gravesend to be, like Flatbush, intersected by hundreds of rectangular new streets; but the truth is many of these are yet to be "perpetrated"; there are still unbuilt stretches in the midst of which stands the dilapidated old homestead of some ancient country family whose present



HOUSE NEAR THE NECK ROAD.



representatives are callous to its fate. The architectural prowler who finds it too ruinous to be tenatable, or patched over just sufficiently to shelter the few Italian market gardeners who work its still rich acres, is naturally resentful and righteously tells himself how he would have cared for it had it come to him; but after all, irreverence for ancestral seats is an American failing that few escape. Where, in Europe, old families do not keep the home of their founders, it is because the family fortune has shrunk; here when the same thing happens it is because the family fortune has swollen. All the old Dutch families of southern Long Island have prospered. The Lotts house, still inhabited by one of the name, is a cheerful exception to the melancholy neglect that pervades Flatlands. There are a few others not far from the Lotts brothers, but we did not happen to make the acquaintance of their owners as in this case.

Flatlands, never wooded like Flatbush,



REAR PORCH OF THE RUINED GERRETSEN HOUSE ON FLATBUSH AVENUE.



A SIDE DOOR ON THE NECK ROAD.

but simply a vast meadow, must have reminded the first white comers of the level green pasture lands they had left behind them. They thought they had secured a tract better for the agriculture on which they were bent than had their brothers who were busy clearing away the oak and hickory forest at Medwout, but this proved later to be an error; the Flatbush farms were always the best. These meadow farmers named their settlement Amersfoort, after the birthplace of their national hero, John of Barneveldt; but after English rule prevailed the descriptive "Flatlands" seems to have been generally adopted. The tract had been bought in 1636 from the Canarsies, the chief purchaser being a Gerretsen (son of Gerret or Gerard), a Cowenhoven (later evolved into Conover), a Lott (now Lott), a



THE MAHOGANY AND WHITE DOOR-  
WAY OF THE CORTELYOU HOUSE.



Stoothoof, a Wyckhoff, a Van Schenck and a Van Voorhees. It had its little history, of course—boundary disputes with Flatbush, a small scare when Indians attacked the English settlers at Gravesend, and, I believe, a scandal or

farming into professions and politics and built new, comfortable, inartistic homes.

Gravesend, remotest of our three villages, is least spoiled; not that it would be recognizable by a returned inhabitant



THE OLDEST "LOTS" HOMESTEAD IN FLATLANDS; NEAR IT SEVERAL MEMBERS OF THE FAMILY LIVE IN NEWER HOUSES.

two among the first families—somebody brought up somebody's orphan children and then tried to get their land. Though its territory never yielded as rich crops as were gathered in Flatbush, it prospered until its enriched sons grew out of

of a century ago, for a railroad and an electric line run through it on their way to Coney Island, and there are many new houses; but also there are many old ones, and the end of the Neck Road—a little cul-de-sac that leads immedi-

ately from the Culver Line's station—is as rural as anything within a hundred miles of New York. Thanks to an architect who, after long waiting and watching, was able to purchase the oldest house on this bit of road, the character of the spot has been saved. He has rehabilitated the house, and his wife has made the garden a paradise of bloom, from the earliest white and pink of the fruit trees to the last russet of the chrysanthemums.

This house is claimed as the one built by Lady Deborah Mody. Lady Mody was a refugee from the religious perse-

now is, having been chosen by some of Lady Mody's followers who had migrated from Gravesend on the Thames. These new comers found one of their own race already established on the land granted them—a tobacco planter named Stillwell who became prominent in the new settlement. The able and courageous lady governed her little colony most excellently, and even had dreams of her making it a greater port than the promising one on Manhattan Island; in recognition of her leadership she was allotted the largest Bouwery in the assigning of plantation lots. But great



THE VILLAGE WELL, NECK ROAD, GRAVESEND.

cution of the Massachusetts Puritans, and had come, like the better known Anne Hutchinson, to seek a home in the territory of the more tolerant New Netherlanders. This was the first comingling of English with Dutch in the region we are speaking of. Lady Mody's name, along with that of Sir Henry, her son, Ensign Baxter and Sergeant Hubbard, appears on the patent given them by Governor Kieft in 1643. This governor is supposed to have named their seaside settlement S'Gravesaande; but another explanation is that the name was always what it

seaports are not built in a lifetime, and when the ambitious woman was laid in the little cemetery opposite what is claimed to have been her home, Gravesend was still a very small though thriving village consisting of a few English families, who soon intermarried with the Dutch and became in every way identified with them.

An examination of the interior of the Moody house (the double o is probably a Dutch tinge, for their own names abound with it) would suggest that the main part at least is as old as the neighborhood claims—that is, in





THE OLD FASHIONED GARDEN OF THE LADY MOODY HOUSE IN GRAVESEND.

certain structural features. Beams and window-framing are of ancient oak that might well have been cut and planed

about 1650. The broad hearths extending far across the room are tiled with aged Dutch tiles. But when we come to



INTERIOR OF THE LADY MOODY HOUSE, SHOWING OLD BEAMS AND TILES.

more decorative features, such as mantelpieces and balustrades, they are obviously of Colonial type. Outside, the house has a stucco front, which was not uncommon in Dutch farmhouses, although the one in question is new; but the new weathered shingles are an in-harmonious note. To paint them white is all one could ask to complete a thoroughly sympathetic restoration.

Many curious old papers are preserved from Gravesend's early days. One of them, a builder's contract, is probably typical of many house contracts, and reads as follows:

"Ambrose London bargained and agreed with Micah Jure for his building him a house by the middle of June nexte and to pay said Micah forty gilders. Ye house to be twenty-two feet long, twelve feet wide, eight feet stooed with petition in ye middle and a chimney; to lay both rooms with joice, to cover ye roof and to make up both ends with clapboards

and also to make two windowes and a door."

There is no telling whether this house of Micah Jure's is still standing; if it is, it probably expanded far beyond its original 22x12 feet, and its "*petition in ye middle*" is now one of several; but even under its added lean-tos and wings, the plan common to all these old farm-houses would be traceable—the simple oblong with four sturdy walls, a chimney, and a low-sweeping roof. These were always the assertive backbone. The house might be lengthened, widened, be-porched and be-dormered, patched and repatched by successive generations, but the simple central form would always dominate. This gives it a meaning more important to the student than its mere picturesqueness is to the average passer-by. It is an object lesson in order and balance—two important qualities. It is a rebuke to the modern effort to be new and different at any cost.




LADY MOODY'S LIVING-ROOM WITH ORIGINAL LIME MORTAR WALLS MADE FROM GRAVESEND OYSTER SHELLS.





# C: "Building a House of Moderate Cost"

A Bungalow Suggestion  
By Robert C. Spencer J<sup>r</sup>, F.A.I.A



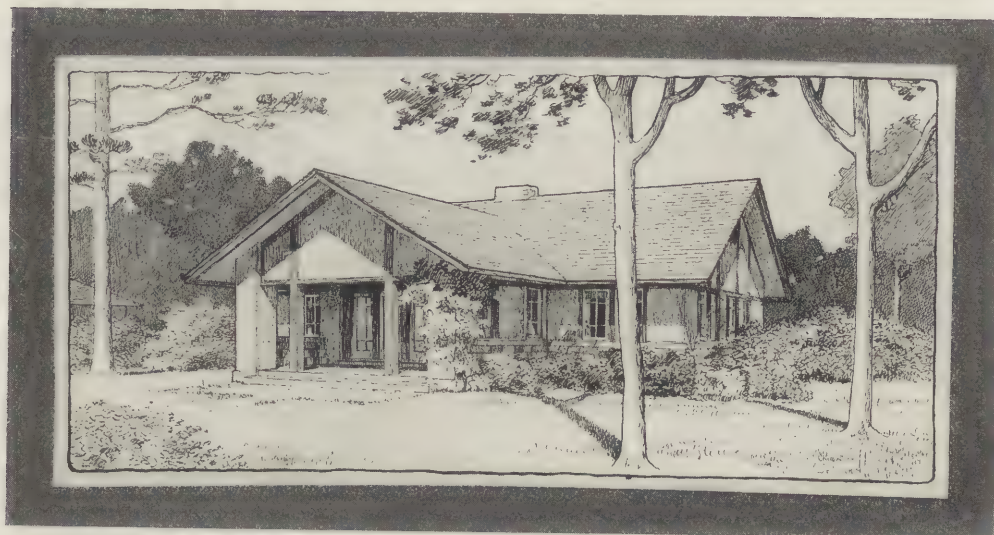
THE MAN with but four or five thousand dollars to spend in the building of his house faces a difficult problem. He can *buy* easily enough, but in building he will have his troubles. The cost of construction has doubled in the last eighteen years in those cities which were once great lumber markets of the Middle West. And his wife, who graduated, I believe at "Siwash" five years ago, and who is really a very intelligent and cultured little lady, has a big scrap book pasted full of "ingle-nooks," pergolas, beautiful Colonial stairways, etc., etc., culled since the wedding day, from "Lovely Homes," "Cottage and Garden," and "The Home Builders' Monthly," and they all cost money.

And then, there are his *friends* with their ready advice. If a man wants a lot of free, disinterested advice, let him announce that he is going to build a little home in the suburbs, and say that he and his wife can't quite decide between a bungalow and a modest two-story cottage. If that little house could only embody one-tenth of the desirable features that his wife thinks she wants and his friends think she ought to have, it would be fit to rank next to the Seven Wonders of the world.

But seriously, how about a bungalow for the modest home builder? Does it cost less than a house? And by the way, —what is a bungalow? Several years ago that question was answered at length in this magazine by Arthur C. David in an article, charmingly illustrated with examples from California. The California bungalow as he defined and described it with its exaggerated eaves and Orien-

tal or Japanese accent is out of place in the Northern and Eastern states, except when intended exclusively for summer residence. But his conclusion that the bungalow (so-called) would not become a popular type of dwelling in the North and East has proven quite incorrect. As a matter of fact, there is at the present time no close agreement among American architects as to just what peculiar characteristics differentiate a "bungalow" from the general run of houses of moderate cost, in expensive construction and simple furnishing.

In connection with the Clay Products Show held at the Colosseum in Chicago last winter a thirty-five hundred dollar brick bungalow prize competition was held, which brought forth over six hundred designs, the prize design being erected and furnished complete at that unique exhibition, where, in spite of some serious defects, it was the chief popular attraction. The program called for three bedrooms, at least *one* of them to be located on the first floor and one bath room. Owing to the elasticity of the program and the national scope of the competition, a wonderful variety of schemes was presented, a comparatively small percentage of which were well planned and designed in the true bungalow spirit. A large percentage of the designs were really for one story and a half cottages, with single ground floor bedrooms—a very common, small farmhouse arrangement, with bath rooms in the attic, or second story. The prize design was of this, rather than the true bungalow type. The program for the competition was prepared by a Chi-



A SIX ROOM BUNGALOW OF THE SOUTHERN OR SUMMER COTTAGE TYPE, WITH LOWER WALLS OF ROUGH CONCRETE BLOCKS AND FRAME AND STUCCO ABOVE.

cago architect, who has designed a number of charming little bungalows of the strictly one-story type.

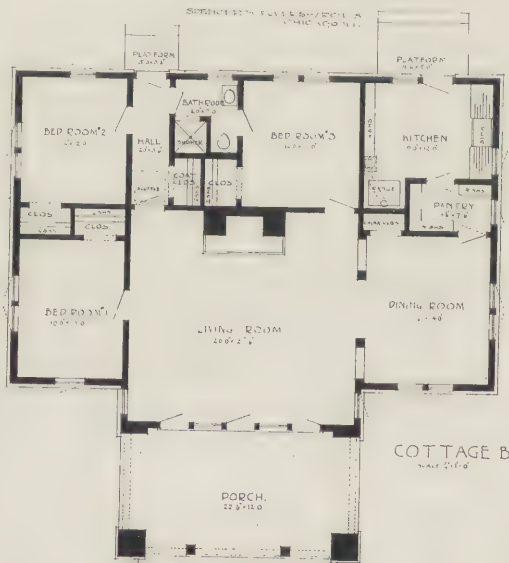
In view of the wide variance of opinion as to what constitutes a bungalow (particularly in the Middle West where buildings of this type are becoming very popular for small suburban homes) it may be well to admit that a bungalow is an unpretentious house with liberal porch space having one or more bedrooms on the ground floor, and in which, whatever attic or second-story space the design provides, shall be utilized for sleeping purposes to a considerable less extent than in the average cottage or house. Many so-called bungalows are merely variations or modifications of the universal type of story and a half working-

man's cottage, but the name has been a God-send to many who a few years' ago would not have dared to build such cheap dwellings in good middle-class suburban neighborhoods

an neighborhoods

A big porch across the street front and wide eaves and an open arrangement of living and dining room are really the only distinctive bungalow features of these little houses, but they help a lot when coupled with the magic title, "bungalow."

In some Middle Western cities whole districts are being largely built up with these so-called bungalows. Many of them provide two or three bedrooms on the ground floor, with additional provision for one or two more fair-sized attic rooms—the attic space, however, being left un-



FLOOR PLAN FOR THE BUNGALOW ABOVE.

The dining room is simply a large alcove extension of the living room, giving informal and roomy interior.





PHOTOGRAPH TAKEN BEFORE PLANTING WAS DONE.



A seven room, story and a half cottage of the bungalow type at Kenilworth, Ill., with similar open arrangement of living and dining room, and ground floor bed rooms properly planned in relation to bath. Two good rooms and bath in attic space would be improved by dormers on at least one side, giving cross ventilation. The terracing of the side helps to give the necessary elevation of the bed rooms for a level country.

WALTER BURLEY GRIFFIN, Architect.

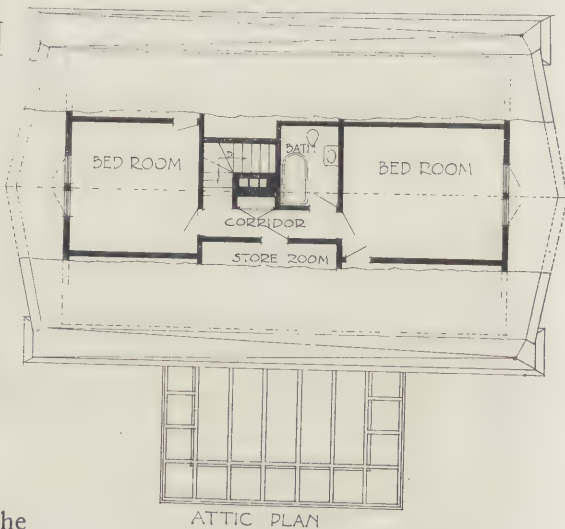
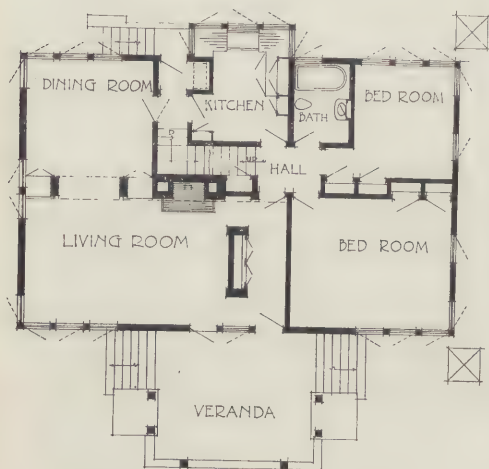
finished in those which are built by real estate speculators. In a building of this type, with the rather low-pitched and spreading roof, which is an important characteristic, the attic rooms are seldom fit for use, except as servants' rooms during our hot northern summers, as they are in gable ends or in single dormers without cross draft. In the South, the bungalow roof space contains no rooms whatever.

The recently developed mania for bungalow building—which is so evident, for example, in the vicinity of Chicago, may be partly explained by the fact that an increasing majority of our metropolitan city dwellers live in "flats" until they are ready to build or buy homes for

dation it affords, crowding the ordinary suburban lot, or necessitating larger grounds and the common objections to sleeping on the ground floor, particularly in a flat country having a normal rainfall. Although in the arid or semi-arid regions of the West this latter objection disappears.

Much of the charm of the California bungalow is due to its very low proportions. In the Northern bungalow cottage this charm is lost to a degree, owing to the necessity for a well-lighted basement, and the desirability of elevating the bedrooms well above the ground.

The small bungalow, like the small flat, is seldom well planned from an architect's standpoint. As a rule, the re-



Plans for Bungalow on page 39.

themselves, and are so accustomed to the conveniences as well as the drawbacks of a one-floor habitation that they are loth to change. Then, too, the wife, who does her own work with one or two small children to look after, greatly appreciates the convenience of this way of living on the level, particularly if she be not strong.

Offsetting the convenience of bungalow living as well as the undeniable charm and "hominess" of a low-roofed, spreading cottage as compared with the stilted, box-like proportions of the average little seven or eight-room cottage, is the excessive space occupied by the building in proportion to the accommo-

lation of bedrooms and bath room to the living room and dining room has all the informality found in a small seashore cottage. In a good plan, the bedrooms and bathroom are always arranged on a little private hall or corridor, which may be completely isolated from the rest of the house. The same is true in the planning of flats and apartments, but is neglected in most speculative buildings of these types, because flat dwellers have become accustomed to such really bad features as bedrooms and bathrooms opening off living rooms, dining rooms and kitchens, without other means of en-



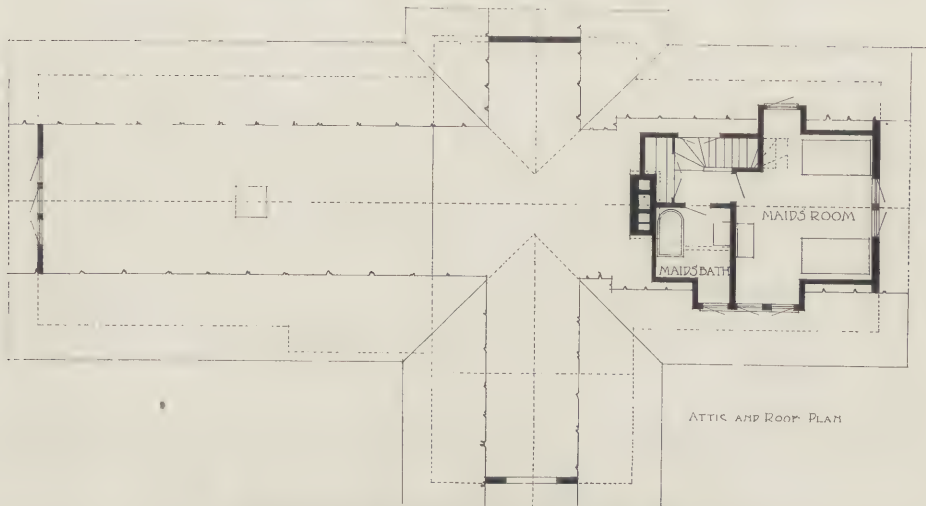


An all the year round bungalow of the long, rambling type at Glencoe, Ill. The living room extends into the roof space, an effective possibility in the building of bungalows of the larger type. A bed room with private bath occupies the attic space over the kitchen and accommodates two servants. The dormers on two sides provide good light and cross draught, for all the year round use.



Interior of living room in same bungalow at Glencoe, enriched with broad mural painting above doors to dining porch. The furnishing, however, is hardly in keeping with the bungalow type of habitation.

SPENCER AND POWERS, Architects.



PLANS FOR BUNGALOW ON PAGE 41.



Showing an excellent arrangement of bed rooms on a private corridor in connection with bath. The wide opening between dining room and corridor screened by a long side-board and china case is a practical and effective feature. The separation of the entrance and living porch, or out-door dining room, is also very good.





A SEVEN ROOM SUBURBAN BUNGALOW AT MAYWOOD, ILL. (SEE PLAN ON OPPOSITE PAGE). TALLMADGE AND WATSON, ARCHITECTS.

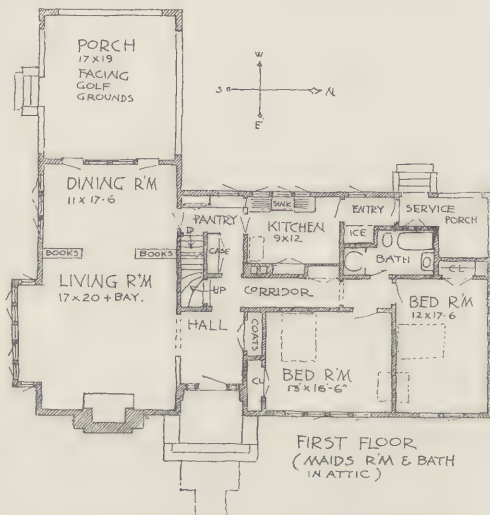
trance or exit, and real estate dealers insist that prospective purchasers overlook these trifling drawbacks in view of the space which is saved thereby and thrown into bedrooms, closets, etc.

In considering comparative cost as a factor in deciding between the erection of a bungalow and the two-story house, a question is raised, which is rather difficult to answer. The California, or summer cottage type of bungalow, is undoubtedly cheaper to build, but in the North, for all-the-year-round use the bungalow requires a good basement, which for a small building should include the entire ground plan to accommodate laundry, store and fuel rooms and heating apparatus. If the building is to be set low enough to look well in a stiff clay soil, the cost of excavating and building the foundation walls will be much more than for a two-story house, affording equal accommo-

dations. Much more roof also will be required to cover the same number of rooms. On the other hand, less space need be devoted to the stairs, which may be placed out of sight and be more cheaply built than in a house, or omitted

entirely except for access to the basement. Without any definite comparative data, however, it is doubtless safe to say that a *thoroughly well-built bungalow* of from six to eight rooms will cost more than an equally good roomy house. The former, however, lends itself more readily to a comparatively rough and inexpensive treatment, particularly as to exterior

covering, which may be of rough unstained boards, shiplap or shingles, or perhaps a good, heavy asphalt roofing felt with fine crushed quartz or gravel embedded in the surface, divided into vertical panels by rough, undressed boards, giving a sort of half-timbered



PLAN FOR THE BUNGALOW BELOW.



STUDY FOR NORTHERN BUNGALOW ON A KNOLL OVERLOOKING A GOLF COURSE.



effect, the felt being afterwards painted with one of the flat paints, especially prepared for exterior stucco work.

In building a comparatively large rambling bungalow, it is unnecessary to excavate under the entire house; a basement under half the floor area being perhaps sufficient to accommodate laundry, heating apparatus, etc., provided that the latter shall be a steam or hot-water system. The underpinning of the unexcavated parts of the bungalow may consist of brick or concrete piers, between which heavy tarred planks are fitted, against which the earth is banked

for warmth when the grounds are graded. The modern bungalow makes an ideal farm house, particularly for the rolling and hilly regions so common throughout our Northern states. On a well-drained hill or high knoll the objections to ground floor bedrooms disappear and no type of habitation can be more pleasing and harmonious in a rural landscape than the broad, low, home-like house of one story.

It is, therefore, to be hoped that the bungalow idea will in time appeal strongly to the farmers of our Northern and Eastern states.


EDITOR'S NOTE.—Mr. Spencer's Series began in the June, 1912, issue of *The Record*. The third and succeeding articles will cover as comprehensively as possible the entire field of residence planning, design and decoration.





FURNITURE NEED NOT BE INANIMATE.






# *Rationalism in Art*

*By*

*W. Francklyn Paris*



THE MISSION OF THE ARCHITECT, WE are told, is to perpetuate in stone and other durable materials the history of his time. His art is the expression of the needs of the individual in society. It is in the study of ancient monuments that modern science finds the elements for the reconstruction of the history of vanished civilizations.

Until the end of the XVth. century this was the theory that prevailed. From the Renaissance, however, the artistic tradition of truth, reason and logic which had hitherto governed, disappeared and was replaced by the theory of assimilation, based upon the copy of motifs created by other peoples and periods.

Undoubtedly the exhumation at the time of the first vestiges of Greek and Roman art in antique temples and forum had a great deal to do with this reversal of taste and method.

However that may be, the chief concern from then on changed from the following of a logical art tradition based upon social needs and purposes, to the warping and distorting of these needs to make them fit into fixed proportions of Greek and Roman orders and porticoes.

The formulae of Vitruvius were revived, the column was codified and from everywhere there arose monuments and edifices which, although conceived for diametrically different purposes, were clothed and ornamented with the same elements of decoration.

Previous to the XVIth. century the general outline of a building gave indications of its *raison d'être* and of its purpose. Both in ensemble and in detail.

the real function, the uses to which it was to be affected, stood revealed.

To-day, however, the exterior means nothing. We no longer build houses, we put up façades. This reproach, which the disciples of rationalism lay at the door of the architecture of the present day, applies with equal force to modern furniture and the art of interior decoration. What is true of one side of the wall is true of the other side. Indeed, too little stress has been laid upon the fact that as much skill and science and understanding of art is needed in the adornment of the inside of a palace, as is required in the designing and embellishment of the outside. The same problems of form and dimensions and styles which confront the architect in the planning of a cornice or the placing of a colonnade must be solved by the decorator who has a credence or a carved chest to fashion or a tapestry panel to install, with the added consideration that whereas the architect need only concern himself with difficulties of line, the decorator must weigh both line and color.

As for the relative importance of the inside and outside, either of a dwelling or public building, it all depends on whether or not the object is to impress and please those within, or those without. The Moors who builded the Alhambra considered solely the pleasure of those who were to inhabit it. The interior is of regal magnificence; the exterior is one of flat, unornamented mud walls.

Although this would appear to be an extreme view, it is infinitely more log-

ical than the opposite one of embellishing the outside only. Yet examples are not wanting, particularly in this country, of millions spent on façades and farthings only on interiors. Many a costly gown of silk or satin hides a tattered cotton petticoat. However, there is not the chief crime. It is when the petticoat is also costly and of silk, for it to be too long or too full, or too green.

We have made tremendous progress in art since the day of the brown-stone stoop dwelling, built by the mile, and the Eastlake sideboard, built by the gross, but our petticoat is still occasionally too green.

This comes, as in the case of modern buildings, copied after the Parthenon, from a disregard of object and purpose and a consideration of the table or chair or petticoat "per se," and not as a component part of an ensemble with which it must harmonize.

The decorator who takes his art seriously should subordinate everything to the attainment of harmony. He should consider carpets, hangings, furniture, wainscoting, rafters, door knobs, lighting fixtures, wall paper, carved mouldings and every detail of floor, walls, and ceilings, as so many elements entering into the fashioning of one complete "picture," as so many shades to be blended into one "tone."

It is just as fatal for a console or divan to have too many legs, as for it to be out of proportion with the remainder of the ameublement, or else out of "spirit" with the room itself.

First of all the decorator, if he be an artist, must get his inspiration from Nature. The role of art is to awaken in the mind the sense of Nature. What Nature has made is always artistic. Take the most prosaic, the most unspectacular of its manifestations, a lichen-covered stone by the roadside. Look at it closely. Observe how the colors are grouped, how fine the tracery, how the edge of green velvet moss figures a spreading sea in which are little islands, some brown and spotted like chestnuts, others like rusted links in a coat of mail touched with verdigris. Here is a small tuft, the color of orange-peel, and

a cluster of infinitesimal blue flowers, like tourquoises. See how instinctively the greens are grouped with the browns and the orange with the blues. How harmonious the ensemble is, how preponderance of one color gives to the apparently heterogeneous shades a unity of tone. What a lesson in coloring!

As for form, observe the skeleton of the rhinoceros and of the camel. It is in the skeleton that architecture finds all its formulae demonstrated. In the rhinoceros, the frame work is heavy and thick-set in accordance with its purpose, which is to support a massive and slow-moving bulk.

In the camel, built for rapid movement over the sands, the fundamental carpentry is light and slender. The form of each, down to the last detail, is in accord with the functions to be performed.

So it is with everything in Nature. Always "there's a reason."

Similarly in art there should always be a reason. It should be as easy for the architect to reconstruct Solomon's temple from a wheelbarrow full of excavated debris, as it is for the naturalist to reconstruct an antediluvian pachyderm from a fossil rib or jawbone. The same theory of proportion should apply. Unfortunately it does not. When there was nothing but Doric or Corinthian or Gothic, perhaps such a reconstruction from a fragment of column or a carved oak stanchion could have been attempted. Since then, however, we have so "adapted" and "assimilated" that almost any kind of salad is permitted, with two, three and sometimes more styles brought in.

As seriously as the architects have erred in this respect, their sins have been but trivial compared with the crimes against Art and Good Taste committed by the decorators.

In this generation alone, we have Eastlake and the so-called "Modern Gothic" to live down, to say nothing of "Art Nouveau" and Mission.

While even a journeyman carpenter would to-day abjure the geometrical atrocities of the late, but not lamented, C. L. Eastlake, there are many examples



of his shapeless scaffolding still to be found. The abominations of the "Modern Gothic" have died a harder death even. Less than twenty years ago the neurasthenic furniture of this "period" pervaded the homes of our best people and only yesterday the bourgeoisie went into spasms over the Mar-digras styles which, if they were *nouveaux*, were nothing else.

The decorator of to-day may find food for thought in the contemplation of

sociable. It may be straddled by a musketeer or overspread with the paniers and ribbons of the Marquise de Pompadour, but be certain that in the one case it will be of solid oak and in the other of brocade and gilt wood.

Next to being representative of itself, indicative of a certain usage and of a certain user, your chair, to be "convenient," will have to fit in with the surroundings, to harmonize with its environment. Even our unsophisticated



BEAUTY AND RAISON D'ETRE SHOULD BE CONSIDERED TOGETHER.

these freaks of artistic aberration and learn from the study of these esthetic "dont's" how not to do things. He will see that a chair may be doleful or festive, formal or familiar, dainty or robust, masculine or feminine. Furniture need not be inanimate. It may have character and soul and convey delicate subtleties of feeling, a sense of soft sumptuousness, or of rigid austerity. It may possess Louis Quatorzian grace and court manners or be stiff-kneed and un-

restaurateurs would hesitate to equip their Rathskellers with upholstered bergères of the Louis XV period. "If one has anything to say, one might as well put it into a chair," Mr. Le Gallienne tells us. True, but some chairs have a roistering spirit and consequently talk wildly and in loud tones. They must not be put in company of priggish straight-laced furniture built with scrupulous precision and speaking in modulated terms and in the most unimpeach-

ably correct manner. In such a company a chair may mumble or say nothing, but it must not shout.

Consider a man's chair. A chair that would suitably frame Edward Everett Hale, let us say, or Lord Kitchener. It cannot be flippant, nor dainty, nor pink. It must in a way be explicative of the personage it supports. Without being unnaturally solemn, it must have poise and dignity. Logically it will be an Elizabethan *fauteuil*, or something Gothic and in carved oak. Or else something

be studied, so the spirit and complexion of a room must be absorbed.

A room intended for music and dancing and the harboring of female loveliness and flounces will lend itself to crystal chandeliers and red and gold trappings. Even here there are graduations and there are ballrooms without these glittering gauds that nevertheless suggest the spirit of festivity.

Think of the varieties of dining rooms! Some need as a fitting accessory an ancestor, real or apocryphal, painted



THE DECORATOR MUST WEIGH BOTH LINE AND COLOR.

in leather or tapestry. On the other hand if the chair is to shelter a woman, let the decorator bring out the full explicitness of that fact with carved motifs and soft tints. Even empty, let such a chair evoke beauty, grace, tenderness. Dead wood and faded fabrics contain an inspiration. There is more than is seen by the corporeal eye in the tabouret of Marie Antoinette or the cradle of the Roi de Rome.

Just as the "sex" of a chair and the uses to which it is to be dedicated must

by Velasquez. Why do we have breakfast rooms? For the simple reason that soft-boiled eggs do not harmonize with tapestries and old masters, but rather with chintz and caned chairs. Again, is your dining room to harbor men only—as for instance in clubs. Here, then, is another problem. Are these men wholesale butter-and-egg merchants, or fish-market folk; or are they lawyers, doctors, and men from the professions and colleges?

Not very long ago one of our most





THE REAL FUNCTION SHOULD  
ALWAYS BE REVEALED.

exclusive clubs; an organization famed for the culture and wealth and social prominence of its members, rejoiced in a dining room finished in red-striped burlaps and white and gold woodwork. Who shall say that under certain conditions this combination might not be altogether fitting, say in the dining room of a "Votes-for-Women" organization? Here, however, it offended and was promptly replaced by carved oak paneling, Elizabethan strap-work ceiling—and carved oak furniture. Since then the food tastes better and the speeches have more wit.

What is true of dining rooms is true of sleeping rooms, only more so. The more intimate the apartment, the more individual should be its furnishings. Here the personal tastes of the occupant may be given expression. His—or her—preference for a color, may be studied, but always let the bed be a bed and not a ship or a sleigh or a monument, and let the chairs be sleeping-room chairs and not garden-seats or library *fauteuils*. And because Marie de Medici slept un-

der a baldaquin and behind curtains, let it be remembered that it was not because such trappings appealed to her and to her times on the score of decorativeness or beauty, but because in those days, fresh air was an heresy and the fear of draughts widespread.

Beauty and *raison d'être* should be considered together, never separately. Instinctively we all feel beauty. There is no such thing as the sin of original ignorance. We are all of us born learned. Each of us comes into this world with a set of personal faculties and inherits at birth the accumulated intelligence and knowledge of his ancestors. The man that has in him the appreciation of a sunset has it also in him to appreciate the same sunset when put on canvas. To know beauty is to know art. And yet how few are able to create beauty. How few can piece together the squares that go to make up the mosaic, or aptly juxtapose the tints and colors that constitute a chromatic ensemble. They know a well set stage when they see it set, but are hopelessly incapable to set it.







RIVER EFFECT IN JACKSON PARK CREATED BY OLMSTED BROTHERS, LANDSCAPE ARCHITECTS.

## *Landscape Architecture in and about Chicago*

*By Anthony Hunt*

THE PRACTICE OF landscape architecture on the prairie encounters some different conditions from those of the Atlantic Coast cities. The prevalence of roads following section lines produces a chess-board monotony in the country, relieved somewhat, however, by those that follow the course of rivers or the shores of lakes. The usual small town or suburb of the West follows these same lines and consists of square blocks all of the same size. Riverside, one of Chicago's suburbs, stands alone as a properly laid out village for country residence. It was designed by Frederick Law Olmsted in the '70s with curved radial avenues. The city of Chicago itself is in need of some radial avenues with their interesting round points to break the monotony of its square blocks. In the country winding roads through woods are much needed. Where the land is open roadside trees for beauty and shade should be planted, and especially the lombardy poplar, to break the flat sky line.

There is, however, one movement new in the history of landscape architecture in which Chicago has taken the lead. Playgrounds for children are scattered through the poorer districts of the city. Of these, Sherman Park is the largest. The well-planned planting of trees and shrubs about the borders will before long effectually shut out the surrounding city. Olmsted Brothers drew the plans.

The South Park system is also being developed under the care of the same landscape architects. Jackson Park was created on the site of the World's Fair and is full of pleasing landscape. The view from the granite bridge looking north gives the effect of the rivers of Illinois, with wooded islands in the stream.

The West Side parks have been much benefited by the public-spirited service of Jens Jensen. His bog and water gardens are characteristic of his work.

On the North Side, Lincoln Park and its extension up the lake shore is under



SHERMAN PARK AND PLAYGROUND,  
Olmsted Brothers, Landscape Architects.

the care of O. C. Simonds. Older and better examples of his work, however, can be found in the new part of Grace-land Cemetery. His heavy massing of shrubs, and avenues on long, slow curves are typical. In fact, he is an active exponent of the natural as opposed to the formal school of landscape gardening and produces many beautiful effects in his own manner. The entrance to the estate of Mr. J. Hobart Moore at Lake

Geneva shows his method of approaching a country place from the highway.

In formal work, L. V. LeMoynes was the first Chicago landscape architect to design gardens of any æsthetic quality. His terraces at the country place of Mr. L. M. Williams, on the Green Bay Road in Highland Park, make an interesting gradation west of the house to a tennis court.

North of Chicago, out for thirty miles,



SHERMAN PARK AND PLAYGROUND.  
Olmsted Brothers, Landscape Architects.



on a bluff rising from the lake are many handsome country houses. In nearly all cases it has been necessary to plant the bank to keep it from sliding as well as to improve its appearance. Sometimes retaining walls have been found necessary where the waves wash the bottom. A good example of this treatment is the bluff at Mr. James F. Porter's place in Hubbard Woods, planted with locusts and colored willows. There are, how-

has only just been completed. The Italian villa of Mr. Harold F. McCormick could also be similarly treated with good effect.

In country places there is a marked tendency toward greater formality. The large estates of Mr. Harold F. McCormick and Mr. J. Ogden Armour show the trend. The latter place has the most extensive formal gardens of any in the West. Rectangular basins of water, west



GRACELAND CEMETERY, CHICAGO, ILL.  
O. C. Simonds & Co., Landscape Gardeners.

ever, great possibilities for terracing which have not yet been taken advantage of. A number of large, well-proportioned houses have been built, which would gain in dignity by a base of two or three terraces, with handsome balustrades and stairs down to the water. The house of Mr. C. A. Stonehill, in the French chateau style, the best large country house about Chicago (designed by David Adler), would lend itself well to such treatment. So far nothing has been done to the bluff, as the house itself

of the house terrace, are surrounded by flowers, and at the end of the garden is an artificial lake. A pleached alley of maple leads from the casino to the tennis court and then on to the kitchen gardens. As yet no photographs have been taken, as the gardens are not sufficiently developed. As an example of a good formal entrance, Howard Shaw's approach to his own house is well known. Frost & Granger have produced a dignified English effect with a straight drive to the deep stone entrance of the home of Mr.



TERRACED GARDENS OF MR. L. M. WILLIAMS, HIGHLAND PARK, ILL.  
L. V. Le Moyne, Landscape Architect.



HUMBOLDT PARK, WATER GARDENS.  
Jens Jensen, Landscape Architect.





HOUSE OF MR. JAMES F. PORTER, HUBBARD WOODS, ILL., SHOWING NATURAL BLUFF TREATMENT.



HOUSE OF MR. C. S. STONEHILL, GLENCOE, ILL., VIEW TAKEN FROM LAKE MICHIGAN, SHOWING NEED OF TERRACING BLUFF.

C. I. Dangler. Gates, however, are needed here, as in many other places, to give it a finished air. Posts alone are not sufficient.

There has been a feeling among people, even of the cultivated, traveled class, that the formality of the European estates was out of place in the Middle West. The first country places were all open, with neither fence, hedge nor

more and more for pleasure in the æsthetic side of life. The idea of privacy is gradually growing. A man's garden should be like a room of his house, a place where he can enjoy his thoughts, his books, his friends, his family. The garden need not be large, if a solid fence or hedge shut off the adjoining property and the street. My arrangement of a house and fence in Winnetka shows a



HOUSE AND TERRACE GARDEN OF MR. L. M. WILLIAMS, HIGHLAND PARK, ILL.  
L. V. Le Moyne, Landscape Architect.  
W. D. Mann, Architect.

shrubby border about them. Then came the large plantations of shrubbery fostered by Mr. Simonds. But the formal treatment of the grounds immediately about the house is as suitable for a handsome piece of architecture in Illinois as it is in Italy. The whole countryside will become more and more cultivated, more and more civilized. People will seek

good use of the land. On the inside of the place, to the south, French windows open on to a terrace. Flower gardens have not been closed in sufficiently, not made sufficiently intimate. Sculpture brought from Italy has been frequently put in an unsympathetic setting. There is, however, a series of gardens in Winnetka, one opening up into another,





HOUSE OF MR. GEORGE HIGGINSON, JR., WINNETKA,  
ILL., SHOWING GRASS STEPS FROM TERRACE.



APPROACH TO HOUSE OF MR. C. A. STONEHILL,  
GLENCOE, ILL. DAVID ADLER, ARCHITECT.





COUNTRY PLACE OF MR. C. I. DANGLER, LAKE FOREST,  
ILL.  
FROST & GRANGER, ARCHITECTS.



GARDEN OVERLOOKING LAKE MICHIGAN FOR  
MR. J. HARDIN. HOWARD SHAW, ARCHITECT.





HOUSE AND GARDEN OF MR. J. HARDIN,  
HUBBARD WOODS, ILL. HOWARD SHAW, ARCH'T.

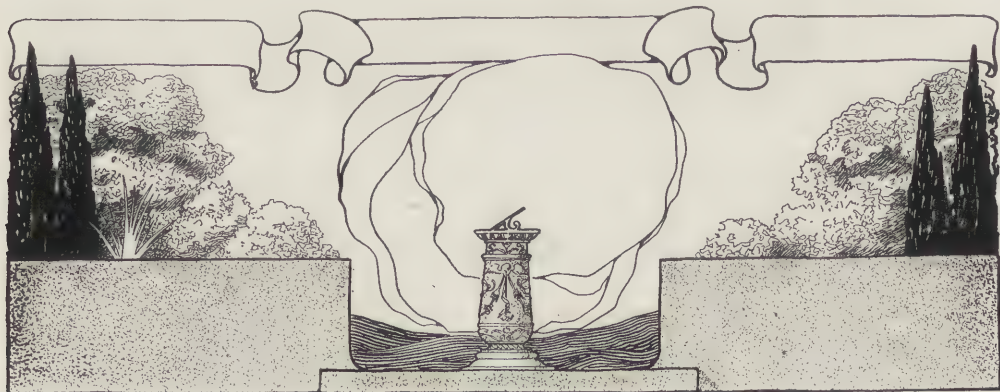
which have grown up simply and in good taste. They are at the foot of a hill on which the four residences to which they belong were built. The garden of Mr. H. P. Crowell illustrates the general style—perennial borders against good shrubbery backgrounds—the whole garden well shut off from the nearby road by thick planting. Another Winnetka place of interest is the farm of Mr. George Higginson, Jr. The grass steps which lead from the terrace to the swimming pool are noteworthy.

In the last few years a number of out-of-door swimming pools have been created in private places. As an architectural feature the best use of them has not been made, however. An attempt has been made to naturalize them, in the shape of lima beans, in the lawn in plain view of the house. Obviously, some seclusion by hedges or otherwise is necessary, unless the pool be placed at a sufficient distance.



An interesting problem presented itself to me recently in pool placement—an estate of several hundred acres, a large house in the Louis XVI. style. The house site, already determined by the owner, had an old apple orchard between it and the highway, and a heavy woods on the other side, to the west. The land was open and fell away slightly to the south. A straight entrance avenue was the natural thing, and I suggested extending

the principal axis by a long cut through the woods to the west. This would open up a view of several miles across country. In this avenue I would put a large rectangular basin, making an interesting water effect in the French manner as well as a place in which to swim. On the tapis vert should be the tennis court, shortly east of the basin. South of the house I would keep in lawn and pasture—the cattle, for picturesque life in the landscape, allowed near the house, with ha-ha (sunken fence) intervening. The garage under the service wing made an eight-foot difference in grade between the service court and the fore-court. Both courts should be well enclosed by high walls, thus giving seclusion to the sunken flower garden on the south. This garden, to give it the charm of privacy, should, moreover, be enclosed by high hedges on the east and south, opening only toward the terrace and house. Kitchen gardens north of the service wing would complete the arrangement.

However, the feeling for well shut-off parts of one's place is not yet very strong. Typical of the state of middle western civilization is the number of well designed, expensive country houses, with the family wash fluttering conspicuously off one end. But the desire for civic betterment is also typical. Before long will be carried out the plans for the embellishment of Chicago and for the creation about it of a wide belt of park land.







## *The New Washington Hotel, Colon, Panama*

*Cram, Goodhue & Ferguson, Architects*

A NEW HOTEL AT COLON was needed primarily to save our national face. It has also, evidently enough, a clear commercial justification. Curiosity hunters, "prospectors," looking for chances of investment or speculation in the canal zone, all these classes of "paying guests" require a better hotel at the Atlantic extremity of the canal than is now available, and not only better in respect to its accommodation, but more seemly and dignified as a visual object. There is a constant demand for quarters for permanent or transient officials of the canal. As the opening of the canal comes nearer, it may be expected that tourists of a superior pretension to that of any of the above-named classes will visit the isthmus, who will require to be entertained in an official or semi-official manner. It is important that there should be, in advance of their arrival, some preparation for entertaining them more suitable than has hitherto existed. Moreover, all experience shows that in the matter of luring tourists to a place intrinsically interesting by what is to be seen there, either in the way of striking works of nature, or, as on the isthmus at present, of a wonderful work of art, supply must precede the demand to which it appeals. There can hardly be a question that a new hotel at the entrance to the Panama Canal, even on the scale of the Washington, will pay from the day that it is opened. It is of a piece with the entire administration of the work, since it was committed to the Engineer Corps of the Army, an administration which is in so many respects a just source of national pride, that the project of the new hotel

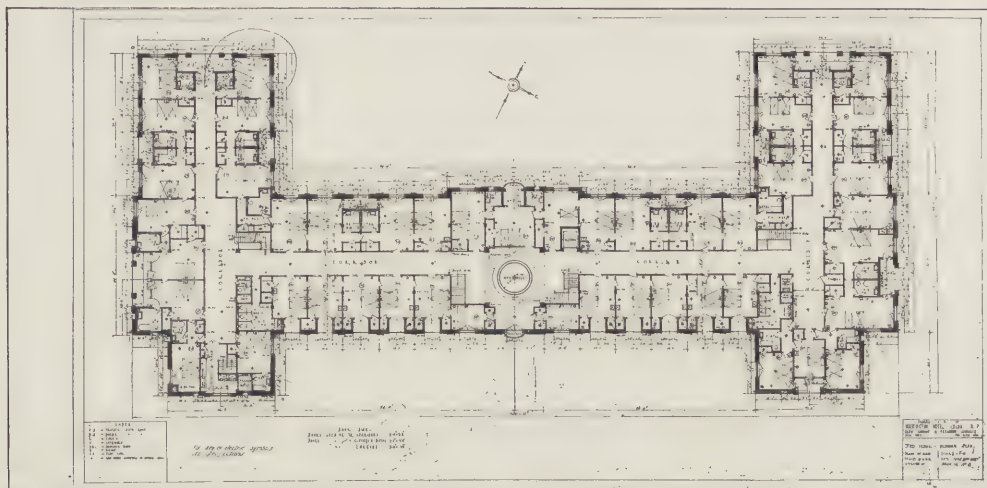
should have been put into good architectural hands.

In the tropics, and within ten degrees of the line, the greatest enemy of man is the sun, and his best friend the shade. And not only are such devices as the outlying and protruding verandahs which sufficiently meet the need of shade in the summer residences of the temperate zone still more essential in the tropics, but also that "boundless contiguity of shade" which is secured by enclosing the verandahs as loggias, with more effective protection from the solar fierceness than inch-plank and shingles can furnish. The thicker the walls, the more complete the inclosure of the sheltered spaces, the better. Doubtless that is one of the considerations which, as it has led to thick walls of adobe or other sunproof material in other and more primitive styles of tropical building, has called, in the case of an hotel at Colon, for the latest construction "in the present state of the art," a construction of reinforced concrete, or as the natives of the isthmian region would call it of "cemento armado," with the additional precaution against the enemy of the other modern construction, double walls of hollow tile. With the additional provision of as many currents of air as can be induced to circulate through its apartments and communicating corridors, such a construction promises to be as comfortable as any could be in nine degrees or thereabouts North latitude.

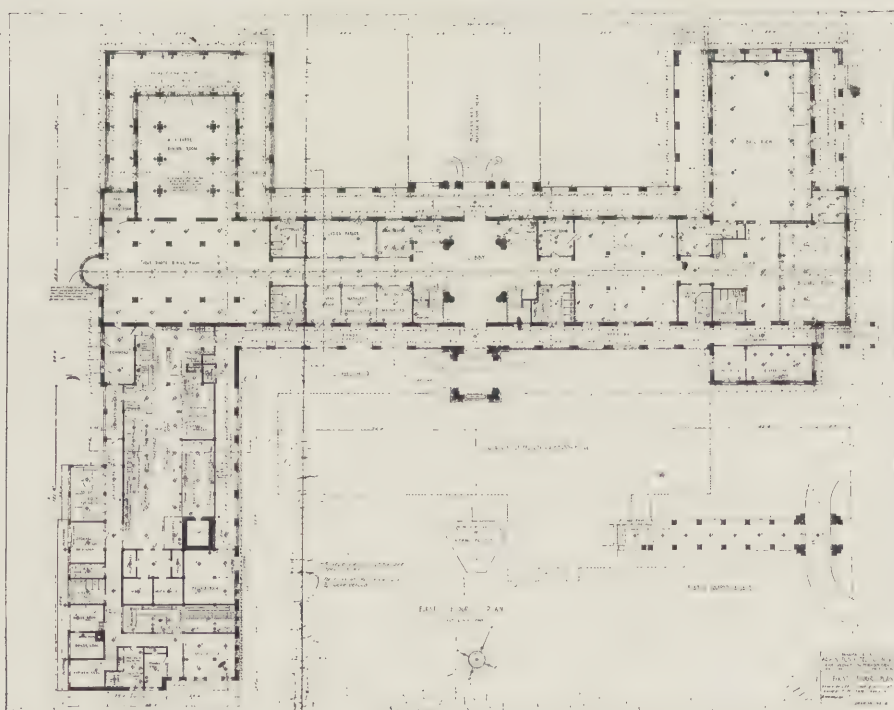
The architecture quite naturally follows the construction. The Spanish Colonial architecture, of which the most elaborate and interesting specimens are

in Mexico, not only lends itself to the exigencies of a concrete construction, but, in its most characteristic manifestations, simulates such a construction by disguising the actual brickwork, if that happens to be the structural mate-

rial, under a coating of plaster, the gradual discoloration and peeling of which adds delightful touches of apparent antiquity and of factitious picturesqueness to quite modern erections. It is not by structural logic that the Spanish Ren-



Third Floor—Bedroom Plan.



First Floor Plan.

WASHINGTON HOTEL, COLON, R. P.  
Cram, Goodhue and Ferguson, Architects.





ARCHITECTS' RENDERING OF THE NEW WASHINGTON HOTEL,  
COLON, PANAMA. CRAM, GOODHUE & FERGUSON, ARCH'TS.

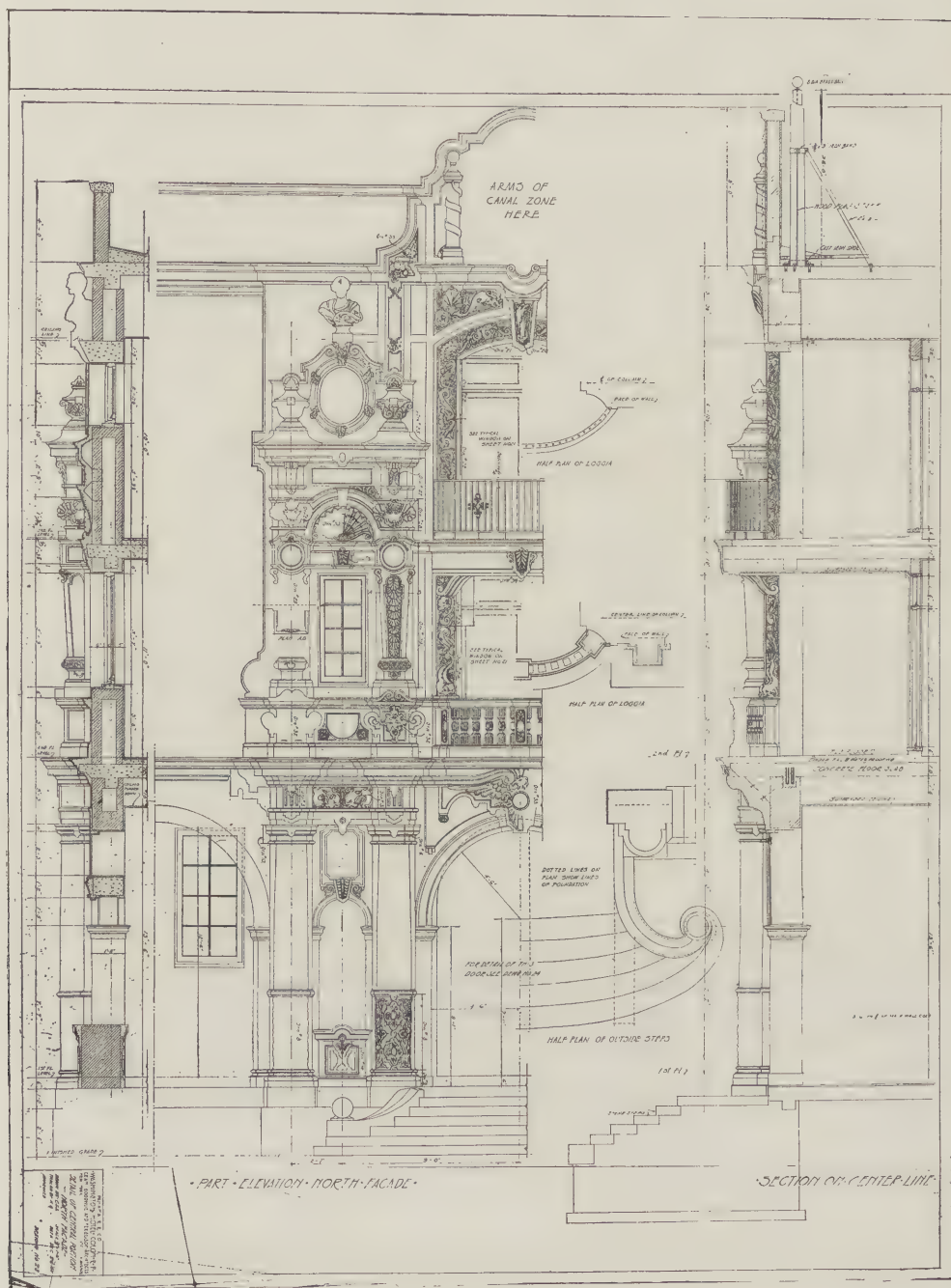
aissance, either in the "metropole" or in colonies, is distinguished. Least of all the phase of it known as the Churrigueresque, from the name of Don Josef Churriguerra of Salamanca and his two sons, who operated in it during the closing years of the seventeenth century and the opening years of the eighteenth. Structural logic was the last thing they or their disciples troubled themselves about.

What they did aim at, and what they attained, was the production of decorative features which are impressive, one may almost say, in proportion to their unscrupulousness. But their manner of design, which can hardly be called a manner of building, is especially eligible for the purposes of an architect having a characteristic building to do in Latin America, for the reason that in the opin-



DETAIL OF CENTRAL PORTION, SOUTH FACADE, WASHINGTON HOTEL,  
COLON, R. P. CRAM, GOODHUE & FERGUSON, ARCHITECTS.





DETAIL OF CENTRAL PORTION, NORTH FACADE, WASHINGTON HOTEL,  
COLON, R. P. CRAM, GOODHUE & FERGUSON, ARCHITECTS.

ion of some good judges, the style was practised to more effective results in New than in Old Spain. One note of it, in the best Mexican examples is the concentration of all the ornament of a front upon a monumental and fantastic central feature, while the walls on either hand are left entirely bare and bald, with a studied or unstudied plainness which does undoubtedly enhance the effect of the single "architecturesque" feature. The adapter, in the case of the Washington Hotel, is "not a bigoted one" to the extent of omitting all architecture from his curtain walls. Contrariwise, he has emphasized by orders the division of the wall into bays, and has similarly set an order, very effectively framed and relieved, at the centre of each of his terminal pavilions. But, nevertheless, the central feature, the sculptured and possibly colored frontispiece, is "the thing." It promises to be a very effective feature, signalized as it will be, by the projected vestibule at the base, and

flanked by the dark voids of opening in the ground floor, and the colonnade bays above. The building has an "official" air, and suggests a municipal palace quite as strongly as an hotel; but it is none the worse, nor indeed any the less expressive on that account. It certainly looks tropical, and will look still more so when it comes to be surrounded with the "massifs" of palms which are to contribute to its final decoration. It certainly looks "Latin American," and decidedly that, rather than "Norte Americano," is how it ought to look. When it is completed, it does not seem likely that we shall have left any cause for complaint that there does not exist at the entrance to the Panama canal, proper and suitable accommodation for those who visit the great work, on occasions either of business or of pleasure, or that there is any want of facilities for the exercise of official hospitality, if such hospitality should seem to be called for.

M. S.





PORTFOLIO OF  
CURRENT ARCHITECTURE





TWO HOUSES AT CRANFORD, NEW JERSEY.  
Hollingsworth and Bragdon, Architects.





THE NEW BUILDING FOR H. W. JOHNS-MANVILLE CO.,  
NEW YORK CITY.     AUGUSTUS N. ALLEN, ARCHITECT.



SHOW ROOM—FIRST FLOOR—H. W. JOHNS-MANVILLE CO.,  
NEW YORK CITY. AUGUSTUS N. ALLEN, ARCHITECT.





SHOW ROOM LOOKING TOWARD MADISON AVE., H. W. JOHNS-MANVILLE CO.,  
NEW YORK CITY. AUGUSTUS N. ALLEN, ARCHITECT.



Private Office.



Office Corridor—Eleventh Floor.  
THE H. W. JOHNS-MANVILLE COMPANY BUILDING.





Private Office.



Directors' Room.

THE H. W. JOHNS-MANVILLE COMPANY BUILDING.

Augustus N. Allen, Architect.



FARM BUILDINGS OF "BURRWOOD" FOR WALTER JENNINGS ESQ.,  
COLD SPRING HARBOR, L. I. CLINTON MAC KENZIE, ARCHITECT.






ENTRANCE DETAIL—FARM BUILDINGS OF "BURRWOOD" FOR WALTER JENNINGS, ESQ.,  
COLD SPRING HARBOR, L. I. CLINTON MAC KENZIE, ARCHITECT.

Photo by Walter Jennings



EXTERIOR, ST. PAUL'S CHURCH.  
EDENTON, NORTH CAROLINA.






## Early American Churches

Part VIII

*St. Paul's, Edenton, N.C.— First  
Baptist, Providence, R.I.—Congre-  
gational, East Avon, Conn.—  
Christ Church, Philadelphia:—*

*By Aymar Embury, II*



### ST. PAUL'S CHURCH

Edenton, N. C.

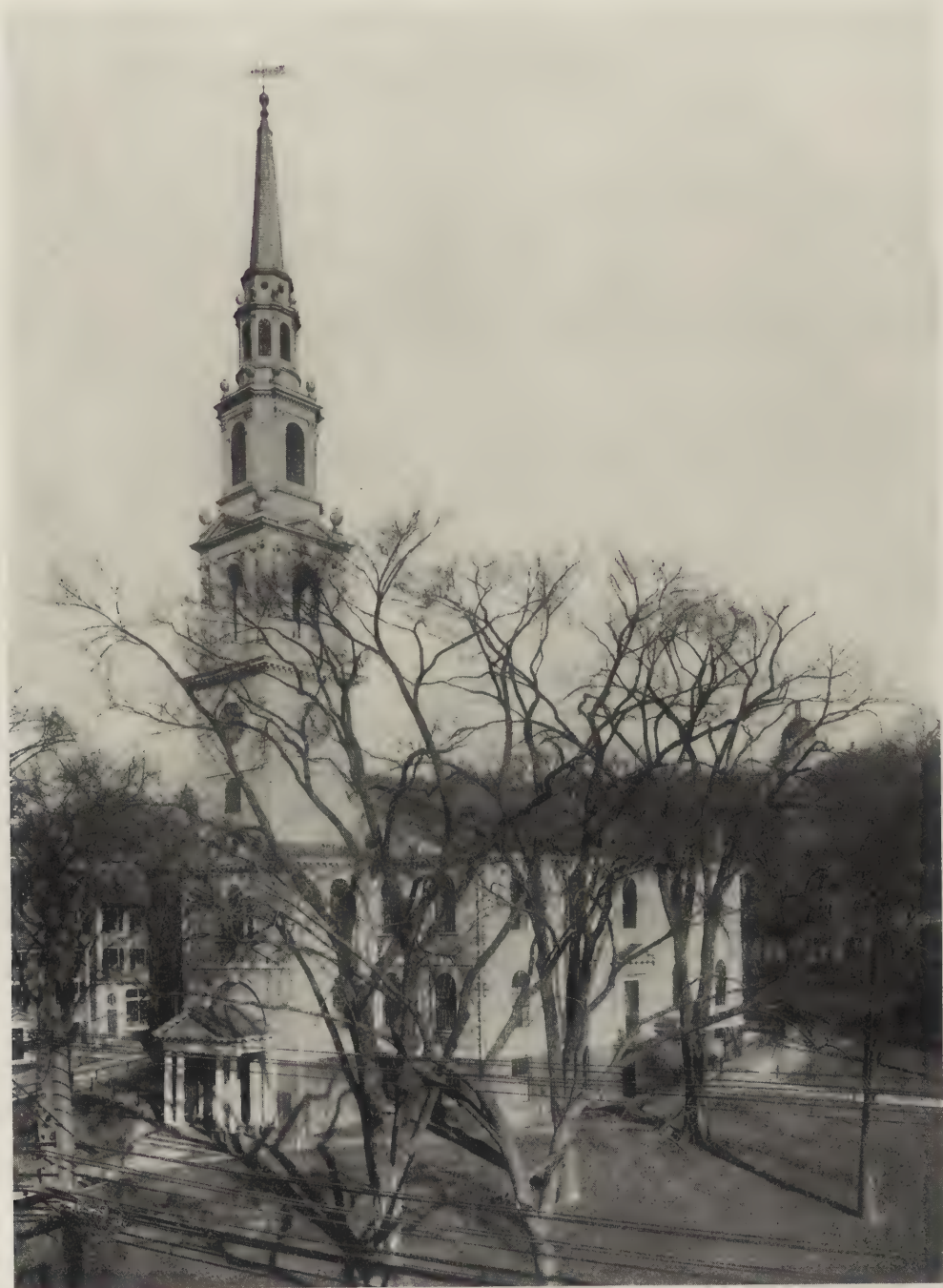
ST. PAUL'S, EDENTON, is the only old church, with the exception of that at Winston-Salem, remaining in the State, and should be regarded rather as one of the Virginia group than as representative of a different type. These Virginia churches were at the beginning very much alike, but their appearance has been in many cases modified by the construction of towers, side aisles, transepts, etc. The building was begun in 1736, was substantially built of brick, and the main construction has been unchanged since its erection; it is still in good repair. The construction, however, dragged along for a number of years and the building was not finally occupied until 1760. The floor was originally of tile, and burials were permitted in vaults below the floor. These are no longer permitted and the present floor is of wood. The building is sixty feet long by forty feet wide within the walls, the side walls twenty feet high, but as to its architect or designer there is no evidence. Its construction was opposed by many of the members of the parish, of which the earliest edifice, built in 1701, was the oldest church structure in North Carolina. The construction of the present church was retarded by the fact that six chapels had been built in various parts

of the parish in 1701, and the congregation, thus decentralized, had no particular inclination to support either morally or financially the mother edifice. As bearing on the methods of construction of the time, the following minutes of the vestry, which constitute a specification for the six chapels, may be of interest: "The dimensions as here mentioned, viz: Thirty-five foot long and Twenty-two foot and a half wide, Eleven foot in the pitch between Sill and Plate, and a roof; workmanlike, near a square, and to be good fraim Gott out of Good Timbers and covered with Good Sipress shingles and good Sleepers and floors of good plank and seated with Good plank; with three Windows suitable, with a pulpit and all things suitable." Can one wonder that when the design and construction of church buildings were thus limited by orders of a vestry totally unacquainted with the art of construction the names of the architects have been forgotten? And is it not remarkable that with such fixed limitations, which in every case where the records of early construction have been preserved we find to have been imposed upon the unhappy designer, Colonial architecture obtained such a tremendous quality?

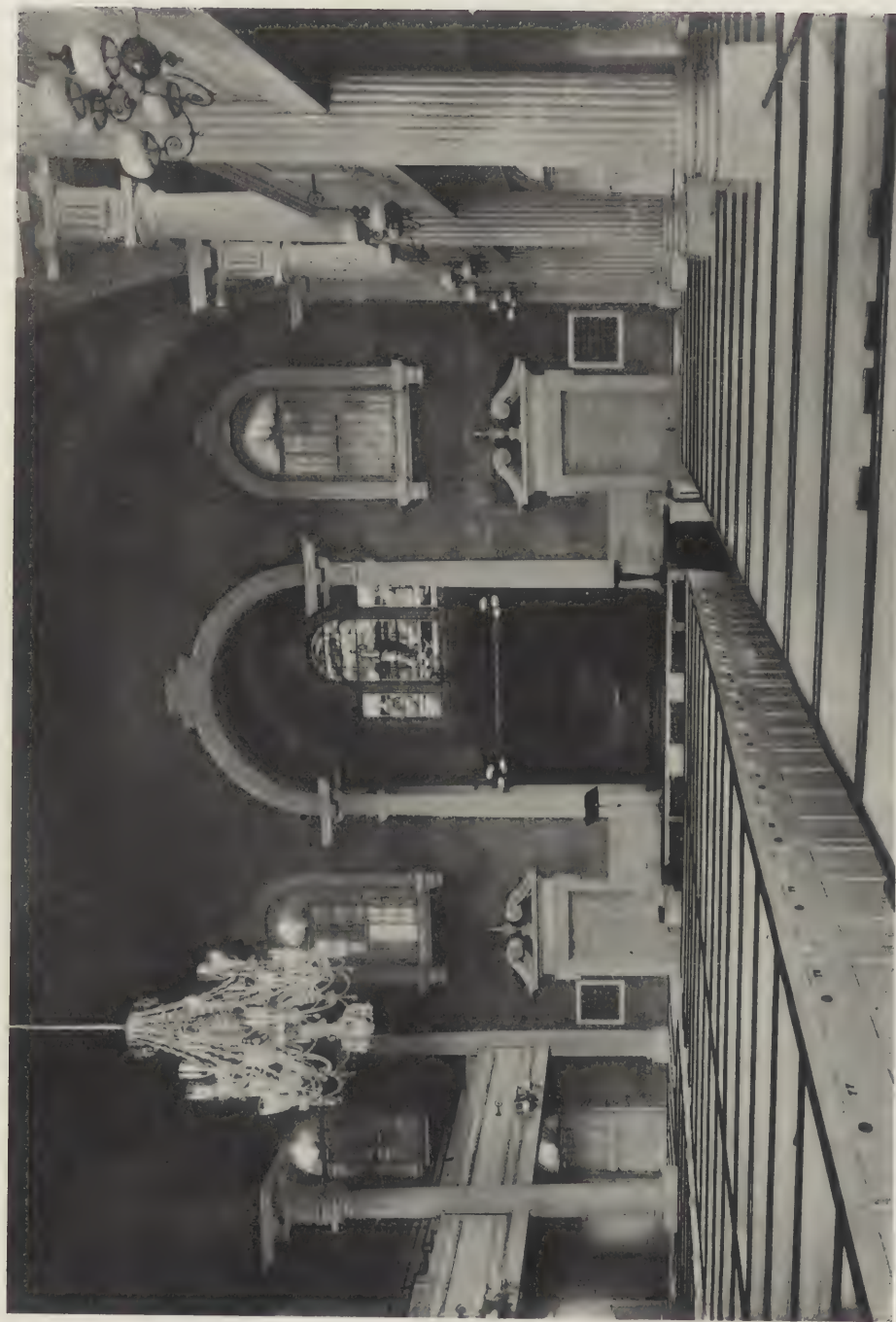


INTERIOR, ST. PAUL'S CHURCH,  
EDENTON, NORTH CAROLINA.





THE FIRST BAPTIST CHURCH,  
PROVIDENCE, RHODE ISLAND.



THE FIRST BAPTIST CHURCH,  
PROVIDENCE, RHODE ISLAND.



## FIRST BAPTIST CHURCH

Providence, R. I.

MOST OF US WILL REMEMBER in our American history that one Roger Williams, a Baptist fleeing from persecution in Massachusetts, founded Rhode Island as a sort of place of refuge to the persecuted for religion's sake. It has often been a source of amusement to historians that the stolid old Puritans who founded New England fled from England not only that they might worship in accordance with the dictates of their own consciences, but also that they might make everybody else worship in the same way. In the State of Rhode Island was found the first genuine religious tolerance in the world. The congregation of the First Baptist Church is the oldest Baptist congregation in this country, as the church edifice is the oldest Baptist church still extant. The building was designed by Joseph Brown, of Providence, in 1775. He was a merchant, with a taste for the arts and sciences, a member of the American Academy of the Arts and Sciences and a trustee of Brown University. An interesting side light on the methods of design in those days is thrown by the information that Joseph Brown, together with a Mr. Hammond, was sent by the

First Baptist congregation to Boston—"in order to view the different churches and make a memoranda of their several dimensions and forms of architecture." As a result of this visit to Boston the First Baptist Church was designed in its present style and bears in a general way testimony to the effect which the Boston churches had on its architect, without specifically resembling any one of them. While the tower is rather interesting, the balance of the exterior is not so attractive, the high basement, with a door under the tower, placed at the basement level, injuring its effect. On the other hand, the interior is very agreeable, and the magnificent chandelier is one of the most beautiful examples of Colonial lighting fixtures still extant. The contrast between this beautiful piece of cut glass and the wretchedly tasteless gas-lights along the gallery is very strong, and the change in artistic quality indicated by comparison of the two is pathetic. The history of the church is very closely connected with that of Brown University, whose commencements were held in it until very recent years.

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## EAST AVON CONGREGATIONAL CHURCH

WHILE ITS FONDEST ADMIRERS can hardly claim for this little building any very great amount of architectural design, it is so typical of the many New England meeting houses built either at about the same date or in the few years previous that I am including it in this series to illustrate a series which, were all of them included, would become monotonous through repetition. There are probably twenty or twenty-five small churches or meeting houses built in the Connecticut and Massachusetts towns of design very similar to this. Architects, so called, they had none, but with Asher Benjamin's hand books, which gave both the Vignola orders, and Benjamin's own adaptation to them for edifices of various kinds, the designers struggled along as best they could; and because of native good taste, of many good exam-

ples around them, and of a total absence of church buildings of downright hideousness, the results were always pleasing, well adapted to their locations, and, while perhaps without any very definite merit, at least sufficiently good to arrest attention. This East Avon meeting house is, as before said, typical of a whole group; the body of the building is a short oblong (sometimes they were square), with a vestibule in the front containing three entrances and three windows above, with pilasters (generally Ionic) between them. Partially on the pediment above these pilasters and partially on the roof itself was carried the tower, a square or round above that gradually diminishing to either a small domical termination or a spire of more or less length. The interior had galleries on both sides whose face was decorated



EAST AVON CONGREGATIONAL CHURCH.





EAST AVON CONGREGATIONAL CHURCH.

with paneling and ornament copied out of Asher Benjamin's works. Oftentimes the ornament used was not that which we would expect to be employed; but it was always scaled with unerring accuracy to fit its position and to produce an agreeable and proportionate broken shadow. The reredos, if the Congregational Church will pardon the use of the word, was the only decoration on the blank walls, except the window treat-

ment, and as a rule the builders found themselves somewhat at a loss as to what to do there. Asher Benjamin is strangely silent on wall treatment back of the pulpit, although he gives several very excellent pulpit designs in his valuable little books. This East Avon church was built in 1819 and, being in a little backwater of civilization in the Connecticut Valley, has remained practically untouched ever since.

## CHRIST CHURCH, PHILADELPHIA, PA.

CHRIST CHURCH, PHILADELPHIA, on North Second Street, near Market, is certainly one of the half-dozen most famous churches in America. It was designed by Dr. John Kearsley in 1727 and completed about 1737. Dr. John Kearsley was an amateur architect, a physician by profession, who was certainly the designer of St. Bartholomew's as well as St. John's Church, Philadelphia, and to him has sometimes been attributed the design of Independence Hall, although I believe it is generally recognized that Andrew Hamilton was probably the designer, and that Dr. Kearsley merely served on a committee with him.

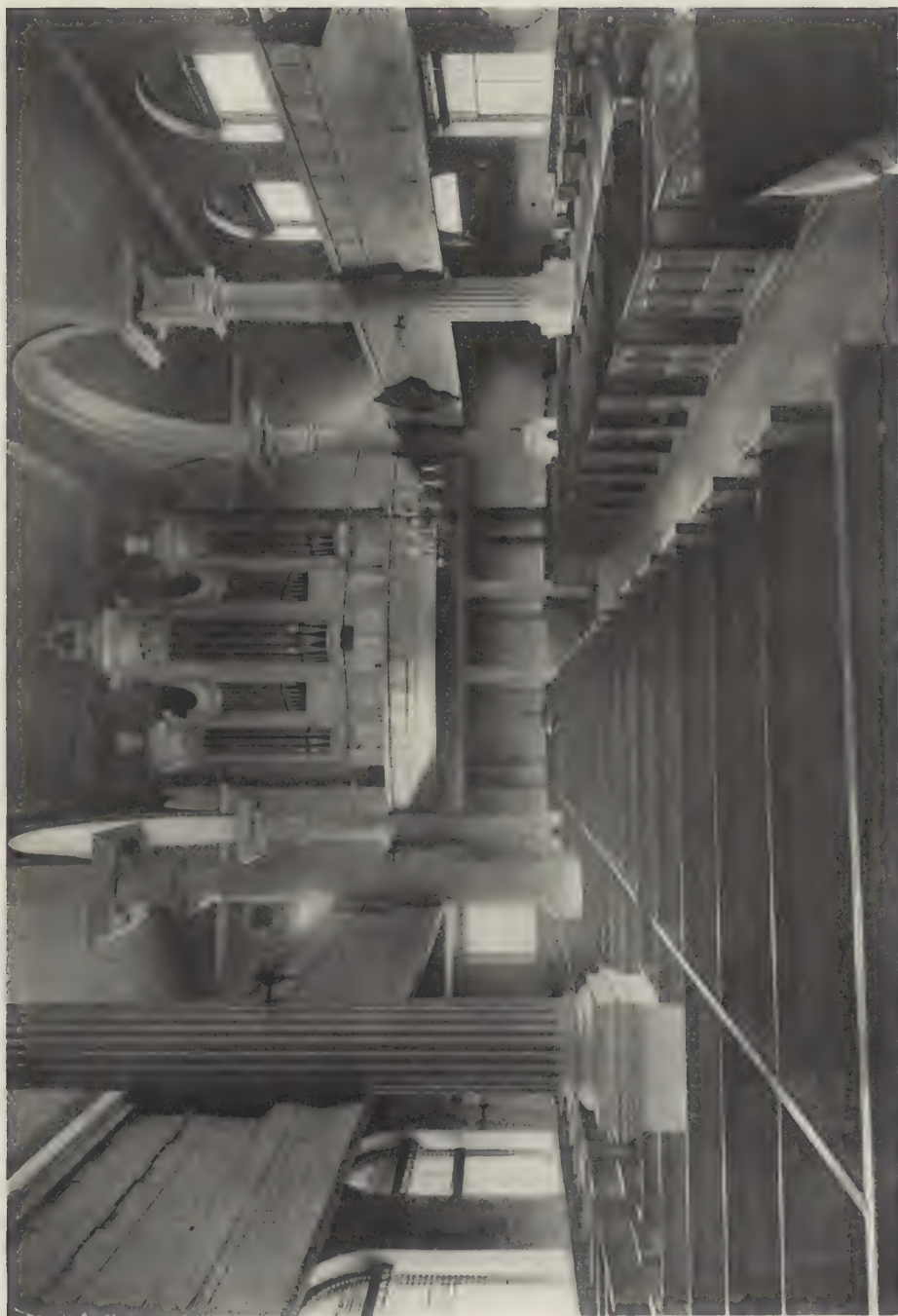
The building is in a general way like St. Martin's-in-the-Fields, London, and was built of bricks imported from England in 1754; a chime and bells were purchased also in England with the proceeds of a lottery conducted by Benjamin Franklin. At the time of the Declaration of Independence the bust of King George III. was removed from the niche which it had occupied up to that date, and when a few months later the crown on the spire of the church was destroyed by lightning the members of the congregation felt that they had heavenly approval for their struggle for liberty. During the progress of the War of the Revolution Christ Church occupied a very prominent part in the affairs of both church and state. On July 20, 1775, Congress attended service officially in Christ Church, and shortly after the Revolution the Episcopal Church of the United States was organized as a separate body from the Church of England by a convention held in this structure in 1788. I have found occasion before to refer to

General Washington's inveterate church-going, and I believe that in the churches hitherto published there is only one erected before his death at which he was not a constant and regular attendant for at least one Sunday. In Christ Church he was really a regular member of the parish during his presidency, from 1790 to 1797, and the pew he then occupied is preserved, as well as that of Betsy Ross, who, as the political speakers say, "needs no introduction." Architecturally the church is of much interest; the photograph of the facade here given showing an interesting Palladian motive flanked by brick pilasters indicative of the nave within, while the two-story portion of the building on either side denotes very clearly the presence of galleries on the interior. The interior contains one curious feature of design which could only have happened in a building erected from the plans of an amateur architect. The ceiling is carried by false arches springing from the tops of the columns and at the end of the church the spacing failed to work out equally, and a half arch butts directly into the wall. Nevertheless we can forgive a good many such anachronisms to an interior as well proportioned and agreeably detailed as is this one, although the manner in which the galleries just miss the columns leads one to feel that under a heavy weight they might slide down. It was one of the peculiar characteristics of colonial work that the architects of that period seemed to forget what are to us almost the first principles of design, and still produced buildings which we, with our infinitely greater knowledge both of construction and of work of the past, do not seem to be able to greatly better.





CHRIST CHURCH,  
PHILADELPHIA, PA.



INTERIOR—CHRIST CHURCH,  
PHILADELPHIA, PA.



# NOTES AND COMMENTS



## NATIONAL CITY PLANNING CONFERENCE.

The Fourth National Conference on City Planning was held in Boston May 27th-29th. With an actual registration exceeding two hundred, and representative to remarkable degree of the whole country, there was evidenced the movement's continued growth and vigor. Each convention thus far has had a larger attendance than its predecessors.

In the program of this year's conference attempt was made to emphasize discussion, and at the same time to add to the value of the formal papers, by cutting down the number of the latter and extending their length. This was sufficiently successful to encourage, it may be hoped, the repetition of the experiment. At the opening session, on the evening of the 27th, the subject was "The Meaning and Progress of City Planning." An architect, a landscape architect, and a civil engineer, significantly, presented the three papers. The speakers were Arnold W. Brunner, Frederick Law Olmsted and George F. Swain. This was the popular meeting of the conference. Next morning the more technical discussions, of most interest to the city planners themselves, began. The subject of the morning was "Paying the Bills for City Improvements," and the papers were by Nelson P. Lewis of New York, and Street Commissioner Gallivan of Boston. The presiding officer was Lawson Purdy, President of the Department of Taxes and Assessments in New York—an appropriate selection. A round-

table luncheon that day, attended by about a hundred delegates, developed into an experience meeting. At the third session, "City Planning Studies" were discussed by an architect, J. Randolph Coolidge, Jr., and a landscape architect, Arthur A. Shurtleff, both of Boston. The first took as his theme "Blighted Districts"; and Mr. Shurtleff discussed street systems of the Boston Metropolitan district. Nelson P. Lewis presided. The fourth session of the conference, under the chairmanship of Hon. Frederick C. Howe, New York, was devoted to an informal discussion from the floor of a selected list of topics; and at the fifth session, an application to the United States of the zoning principle of German city development was considered in a single paper by B. A. Haldeman, of the Bureau of Surveys of Philadelphia. The final meeting was reserved for the business of the conference. It is interesting in going over the program, to observe the careful relation which was preserved between the several especially concerned professions—architecture, landscape architecture, engineering, and economics. Sociology, however, had no recognition, perhaps because of the especial emphasis which it had received in each of the previous conferences. Even in the discussion of "Blighted Districts," Mr. Coolidge took care to explain that his reference was only to districts that suffered the economic blight of impaired land values, without regard to their social condition.

The three most important contributions to the conference were generally judged to be the papers by Messrs. Lewis, Haldeman and Coolidge—two engineers and an archi-

tect, the architect discussion a non-architectural theme. Throughout the whole conference, the "civic center" was ignored—striking evidence of the change which city planning in America is undergoing, and change which is the more to be approved, since the pendulum is sure to swing back again when some of the civic centers that are now under construction, though planned years ago, are completed, to become the envy of rival communities.

At the final session, a committee, of which Charles Mulford Robinson was chairman, brought in a series of resolutions, which were adopted, embodying the conclusions of the conference. These included approval of five important principles of improvement assessment enunciated in the paper by Mr. Lewis; recommended the prompt and inexpensive publication in separate form of the more important conference papers, so that they might have a wider circulation than can be given to the proceedings; and suggested steps to secure, by co-operation with other bodies, a municipal exhibit at the Panama-Pacific Exposition. An executive committee of sixteen, of whom five are architects, was elected; and a general committee of about fifty was appointed for consultation on matters of general policy. The entertainment of the conference consisted of a luncheon, given by the Mayor, of an automobile ride to see developments in and about Boston; and of a largely attended dinner at the City Club.

#### NEW PLAN FOR COPLEY SQUARE.

Some six or eight months ago the Mayor of Boston retained Frank A. Bourne, an architect, to make studies for the improvement of Copley Square. The problem

is one which has been studied for many years. Almost twenty years ago, the Boston Society of Architects arranged a competition on the subject, and year after year it has been one of the projects submitted to the lads in the landscape architecture department at Harvard. But because the present study was officially authorized, and is, therefore, to be seriously taken, it invites special attention. Also, the conditions of the problem have changed in recent years. On the one hand, the Museum of Fine Arts has moved from the Square, and a big new hotel which will have a large amount of continuous vehicle traffic is taking its place; on the other, a Huntington avenue subway, greatly reducing the num-

ber of surface cars that must make use of the present diagonal, is no longer regarded as a matter of the distant future. Finally, Boylston street is rapidly becoming a business thoroughfare even opposite Copley Square. Nevertheless, the new plan's abandonment of the diagonal, though such action is artistically necessary, is likely to provoke the old time opposition. The plan contemplates a diversion of Huntington avenue street cars, so that they shall pass in front of the library, turning two corners to get into Boylston street. This will straighten the sides of the central Square, putting them parallel, respectively, with the library, Boylston street, Trinity Church, and the new hotel. To the north of the church, in the space gained by the elimination of that part of diagonal Huntington avenue, a small subsidiary square, with evergreen planting, is proposed. West from this, across Trinity place, and thus along the south side of Boylston street, there is planned a promenade, lined with small trees. South of the promenade, will be a parallelogram, sodded, adorned with shrubs, and having in its center a column or obelisk. This would be on the axis of the library and would be surrounded with appropriate architectural and sculptural treatment. A walk is to traverse the space from east to west and from north to south and there is a suggestion of fountains, and broad flights of steps to a lower level, and of pattern paving such as used in Germany. Mr. Bourne makes the excellent proposal that the ninety-foot building height limit be extended to include the east side of Clarendon street, where the Brunswick Hotel now is, so that no future skyscraper shall frown down upon Trinity Church and overbalance the library beyond; and he adds the obvious comment that the top of Westminster Chambers could be easily made satisfactory if the roof garden were developed on architectural lines, with a suitable colonnade and cornice treatment.

#### CITY PLAN FOR DALLAS.

On engagement by the City Commissioners and the Park Board who were enthusiastically supported in the venture by the City Plan and Development League of the Chamber of Commerce, George E. Kessler was retained a couple of years ago to make a city plan for Dallas, Texas. This plan, with various illustrations, maps and diagrams, has just been published.

Dallas, Mr. Kessler points out at the beginning "to-day presents the difficulties at-



tendant upon the expansion into a great city of a village at a temporary railroad terminus, no apparent thought having been given in the interim to the needs of the increasing population." The plan, therefore, becomes, he remarks, "a plan, not for the building of the city, but one formulating recommendations for rebuilding along broader lines." He finds that "unconsciously and along natural lines" the city has begun "to segregate its lands for their varying uses." The railroads are at the lower level, the business districts are slightly above them, and the residence sections are on the surrounding higher ground. But the residence expansion has been directed by the land speculator, and there is the usual absence of direct lines of comfortable communication between the different residence districts and between them and the business city. To correct these and other shortcomings, the Plan proposes: The building of levees and the straightening of the river, to provide flood protection, to give a wide basin that will be the city harbor, and to furnish additional room for railroad terminals and switching properties; the construction of a belt railroad, of a union station and of a freight terminal; the development just east of the proposed union station of a civic center—this would be at the western end of the present business district; the elimination of a number of grade crossings; the correction and extension of streets in the downtown district; the establishment of additional playgrounds, and the building of a comprehensive system of parks, parkways and connections.

For the civic center no diagram or drawing is presented, and the text, which is brief throughout, makes only this reference to it. "Upon the borders of this park (to be located in front of the union station) there could be grouped public or semi-public buildings, such as a post office, a traction terminal building, and others, that may be suitably placed in that locality." The report adds, however: "Doubtless Dallas will not confine herself to a single so-called civic center. There are in the eastern section of the city a number of places where several streets converge to make a commercial traffic center, and some of these will doubtless naturally develop into sites for the grouping of public buildings. In all cases where such intersections occur, the municipality should take sufficient ground to open traffic ways, holding some of the resultant triangular spots as open parks, and about these encourage the grouping of fine buildings. In this report no definite selections and rec-

ommendations for such sites have been made." In the discussion of the business streets there is the following comment, which is of some interest to architects: "The mistaken idea of the need of glaring advertising has produced the most positive injury to the appearance of our American cities. The outrageous excess of billboard advertising and the entirely unnecessary signs on the sides and roofs of buildings has made this one of the most difficult factors to deal with in city improvement. Rarely does the average citizen derive sufficient advantage from such signs to compensate him for being constantly confronted with them but probably the only means of checking the abuse will be to establish the practice of licensing billboards."

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#### CIVIC ART'S COMMERCIAL VALUE.

An interesting episode, of which the significance should not be lost, may be chronicled of Harvard Square, in Cambridge. With the completion of the new subway from Boston, great numbers of people who formerly transferred from cars there, are now making their transfers under ground, and the business men of the Square are feeling the difference keenly. So serious did the matter become, and so plain did it seem that the handicap could be overcome only by enhancing the attraction of the Square, that the mayor appealed to President Lowell of Harvard for the advice and assistance of the university. Accordingly, President Lowell has appointed four professors from the Graduate School of Architecture to cooperate with committees from the city government and business men in working out a plan of improvement for the Square. Among the chosen professors, is Duquesne, who as former director of the Ecole des Beaux Arts in Paris, has had considerable experience in this kind of planning.

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#### DENVER'S ART COMMISSION.

The Art Commission of the City and County of Denver has recently issued two small pamphlets. One contains a short history of the Denver Civic Center; the other, under the caption of "General Report," a short history of the Commission itself. Of the splendid Civic Center, which is now about to be realized, so much has been written that nothing more need here be said—except that

the bonds to pay for its creation were successfully sold early in April. As to the Art Commission the report contains those extracts from the City Charter under which it operates, and a brief account of what it has brought to pass. The commission was appointed in 1904, and it early adopted a constructive policy, believing that a merely critical attitude would not be productive of maximum results. Its first actual work was to secure the adoption by the council of the present city seal. Besides deserving nearly all the credit for the civic center, the commission is responsible for the ornamental light standards which have made Denver widely known, for the Welcome Arch at the Union Station, for a general study by an outside authority of the city's improvement possibilities, for a handsome Isle of Safety carrying a bronze electrolier, for designs for fire and police alarm standards, and for bubbling cup fountains. It was consulted with regard to the beautiful Pioneer Monument and to the Cheesman Memorial Pavilion in one of the parks, with reference also to the interior decorations of the Public Library, and of the Auditorium, and of various park improvements. It also took a vigorous part in opposing a campaign which was designed to secure the removal of the ordinance placing a limit upon building height. Thus the record of the Denver Art Commission is long and honorable—a fact due in large part to the tireless enthusiasm of Henry Read, its chairman, and to the constantly sympathetic attitude of Mayor Speer.

#### A MODEST CIVIC CENTER.

Mount Vernon, New York, which is about to build a new city hall and police station, proposes to make the most of its opportunity to secure a civic center. The site is the five corners, where North Fifth avenue, Stevens avenue and Valentine street intersect. The city hall will take one corner, extending back the whole block; the police station, another; and efforts are going forward to induce the government to erect a new postoffice on a third. On a fourth corner, a large theatre is to be constructed, with due appreciation it is said of the site's civic significance. All this is not simply a vision and only a hope. The land has been actually bought and the whole project is well advanced. The result well illustrates what a small city can do by taking thought. Millions of dollars and costly municipal

plans rendered in water colors are not always the essential preliminaries to a civic center.

#### A SPRINGFIELD IDEA.

Springfield, Mass., owes many of its good things, including an enviable reputation among cities of its size, to unusual displays of civic spirit. The latest case in point has arisen in regard to its new city buildings. For these, it will be remembered, are to constitute a group in themselves—office building, auditorium, and campanile—an unusual and striking arrangement. In the tower carrying out the campanile idea, it is proposed to place a set of chimes. This is a possession which is believed to be had by no other American city and yet one which can often be put to good use, notably, for example, on Springfield's safe and sane Fourth of July celebrations. During the spring, the people have been raising the money for these chimes. Funds have been raised by the Board of Trade and by the school children, and some individuals have given single bells. Now, is not all this fine and heartening, calculated to give one faith not in democracy only but in even American municipal government? While citizens buy back, with voluntary contributions, their river bank from the railroads, and in the same way pay the cost of a part of their city building, there surely is hope for the municipal governments they create.

#### THE CONVENTION OF THE AMERICAN FEDERATION OF ARTS.

The third annual convention of the American Federation of Arts was held in the auditorium of the National Museum at Washington, D. C., on May 9th, 10th and 11th. The attendance was larger than usual and the territory represented somewhat broader. An increased interest in the work of the Federation as a National body and closer cooperation between the several chapters were shown.

Mr. Robert W de Forest presided at the sessions on the first day; Mr. E. H. Blashfield on the second day, and Dr. Mitchell Carroll on the third day. Both sessions on the 9th were given over to reports of the standing committees, which evoked both interest and discussion, especially those on Craftsmanship and Industrial Art.

According to the report presented by the



Assistant Secretary the American Federation of Arts now has 130 chapters with an aggregate membership of 50,000 scattered throughout the United States. During the year thirteen exhibitions of oil paintings, water color, original works by American illustrators, Arts and Crafts objects, engravings, etc., have been sent out. These have gone to 43 different cities in the south, middle west, and north. The attendance at these exhibitions has been large, and nearly \$6,000 worth of sales have been made. Not only do these exhibitions awaken interest in art, help to establish a standard, but they have helped in the formation of art societies and permanent collections. Five illustrated typewritten lectures have been sent to 40 cities and towns remote from art centres where authoritative lecturers could only with difficulty be secured. *Art and Progress*, the official publication of the American Federation of Arts, has been issued regularly and gained largely in circulation and public estimate. It has become a strong factor in the Federation's educational work. The Federation has also been doing practical service, acting as a bureau of information on the Fine Arts and a general clearing house for art organizations throughout the country. The treasurer reported a balance of over \$800 in the bank.

There were two illustrated addresses, one on the work of the Federation by the Assistant Secretary, and the other on American Sculpture by Mr. Augustus Lukeman, representing the National Sculpture Society. The afternoon session on the 10th was devoted to the consideration of Civic Art, Mr. Cass Gilbert speaking on the subject of City Planning, Mr. Richard B. Watrous on Civic Art in the Country and Mr. Edward T. Hartman on the Housing Problem. On the same afternoon a conference on Art Museum methods and improved public service was held in a room adjoining the auditorium under the leadership of Mr. Arthur Fairbanks. Attending this conference were representatives of Museums in Worcester, New York, Philadelphia, Washington, St. Louis, Indianapolis, Buffalo, San Francisco and elsewhere.

On the recommendation of the Board of Directors and with the complete concurrence of the delegates it was determined by the convention to request each chapter to increase its annual dues at the rate of ten cents per member, the minimum fee remaining as established by the constitution at \$10 a year. It was further determined to make a nominal charge hereafter for exhibitions and lectures to organizations which were not chapters of the Federation; and to raise

the price of *Art and Progress* to \$2.00 a year. The following directors were elected: Mr. Charles L. Hutchinson, the retiring president, Mr. J. W. Alexander, Mr. H. W. Kent and Mr. C. Powell Minnegerode.

A memorial meeting was held by the American Federation of Arts at Washington, D. C., on the evening of May 10th in the auditorium of the National Museum. Mr. Cass Gilbert presided and beautiful tributes to Mr. Millet's ability and character were paid by Senator Root, Senator Lodge, the Hon. Charles Francis Adams and Secretary Charles D. Walcott. Senator Root laid stress upon Mr. Millet's many-sidedness and his public spirit; Senator Lodge emphasized the vital quality in all his work; Mr. Adams spoke of him as the lifelong friend and associate; Mr. Walcott told of his interest and help in the establishment of the National Gallery of Art. Resolutions from numerous societies of which Mr. Millet was a member were read by Mr. Glenn Brown, as well as a letter from Mr. William Dean Howells which told of his sense of personal loss and referred to Mr. Millet's ability as a writer in fiction and his special gift for friendship.

Among the social features of this convention were receptions at the White House, Mr. Taft graciously inviting the delegates to the Garden Party given on the afternoon of the 10th, a reception by Mr. and Mrs. Bush-Brown, visits to the National Gallery, the Freer collection, the Corcoran Gallery of Art, and an excursion to Mt. Vernon. On the morning of the 11th, Dr. Berthold Laufer, of the Field Museum, Chicago, read a very interesting and instructive paper on the Freer collection.

#### ON A DECORATIVE ALLIANCE.

In a recent issue of *The International Studio* we find an interesting little chat between the Art Critic, The Architect and the Man with the Red Tie. We are very much indebted to

"The Lay Figure" for a report of this discussion.

"I want to plead for a closer association between the different forms of artistic effort," said the Art Critic. "I mean that I want to see the arts of architecture, sculpture, and painting brought into such intimate relation that each will take its full share in building up a complete decorative result."

"But surely that association already exists," objected the Architect. "You cannot complain of any neglect of either sculp-

ture or painting in modern architectural work. Both play parts of real importance in every architectural scheme that has any pretensions to completeness.

"I am not so sure about that," returned the Critic. "I am quite prepared to admit that sculpture has during recent years regained much of its earlier status as a valued ally of architecture, but I cannot see that painting has been admitted to anything like the same degree of intimacy."

"Now you mention it, I hardly think I can recall many examples of important mural decoration in modern buildings," commented the Man with the Red Tie; "and I do not fancy that architects nowadays have any particular liking for painting as a means of completing an architectural effect."

"Precisely; that is what I would imply," agreed the Critic. "Sculpture is given a fair chance, painting is not; and therefore the alliance I am asking for has not been brought within the range of practical art politics. I want to see things more equitably arranged."

"You are forgetting, I fancy, that modern buildings are usually decorated and that architects do reckon on the use of color to give a proper finish to their designs," said the Architect. "Is not that evidence that they recognize the value of the painter's collaboration and that they are quite ready to give him his proper chances?"

"As far as it goes it is evidence that the collaboration of the painter is necessary," replied the Critic; "but I contend that it does not go far enough. The color decoration of a building is as a rule a sort of after-thought, not a matter contemplated and provided for in the original design."

"And it is a matter about which the architect concerns himself so little that as often as not he leaves it entirely in the hands of the local builder and decorator, who takes a contract for the job at so much a square yard," put in the Man with the Red Tie.

"Well, even if it were true that the painter does not play as important a part in architectural decoration as you think he should, does that matter so much?" inquired the Architect. "There is such a range of colored building materials—marbles, different kinds

of wood, and so on—now available that painting seems to me to be really superfluous."

"Ah, now we are getting at the point of the argument," cried the Critic. "Painting is superfluous! That is the attitude which many people are taking up to-day and it is an attitude to which I very strongly object. I say there can be no perfect decorative achievement unless architecture, sculpture, and painting contribute to it in something like equal shares."

"Do you suggest that the architect in making his designs for a building should invent opportunities for the painter, and should contemplate intervention on the part of the painter as a matter of course?" asked the Architect.

"Most certainly I do," returned the Critic. "In a public building, or, indeed, in any large building, he should recognize that significant mural paintings, placed in spaces suitably planned and so treated that they form an essential part of the architectural scheme, have a vital and emphatic interest; and in elaborating that scheme he should take into account the part which the painter may be called upon to play. The painter would be in this case subordinate to the architect, but that would be a very different thing to ignoring him altogether. But in a domestic building the architect should remember that the easel picture is needed to give the note of artistic completeness to the rooms and to provide the proper surroundings for men of taste. Here he must subordinate himself to the painter and frankly accept certain limitations which will affect his freedom of action. He must plan with consideration for the paintings that are permanently or temporarily, as the case may be, to be brought into association with the architecture for which he is responsible."

"Then you think that the architect and the painter should work in collaboration, and that the painter should have a say in the planning of the building, because he has to fill spaces which the architect must leave for him," said the Architect.

"Collaboration, alliance, call it what you like," laughed the Critic. "I do think they ought to work together for the good of art, and that they should help one another."







VOL. XXXII

# THE ARCHITECTURAL RECORD



NO. 167

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for AVGVST, 1912

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A CASCADE IN THE SPANISH MOUNTAINS.



# THE ARCHITECTURAL RECORD

AUGUST 1912

VOLUME XXXII



NUMBER II

## A FRENCH GARDEN IN THE SPANISH MOUNTAINS



BY MILDRED STAPLEY  
PHOTOGRAPHS BY A. G. BYNE

THE CHATEAU AND GARDENS of La Granja lie on the northern slope of the Guadarrama Mountains, and the Escorial on the southern slope towards Madrid. A colossal austere granite palace is precisely what might be expected in the stern majestic scenery of this pine clad, lofty range; but a gay French pleasure garden with rippling cascades, sportive nudities, bowers, orangeries, labyrinths, gondolas, is not. These are clearly an alien note in the bleak Spanish landscape; but with this much fitness—they reflect the character of the Bourbon Philip who built them to the same degree that the vast solemn Escorial reflects the character of the gloomy Hapsburg Philip who built it.

The Garden of La Granja, as it is

popularly called, adjoins the little village of San Ildefonso, finely situated at the foot of the towering Peñalara peak, some seven miles west of Segovia. The Alpine character of the climate has always brought jaded royalty to the neighborhood. Henry IV built a shooting lodge here in 1450 and a hermitage (still standing, but so restored that it has lost its primitive charm). His sister and successor, Isabella, whose life was far too active to permit of idling in the bracing mountain air, presented the domain to the monks of El Parral, a monastery near Segovia. The monks farmed their new land and built a hospital. Only the patio of this remains, having been preserved as one of the patios of the Royal Palace which Philip V built after

purchasing the Grange in 1719. Philip acquired, along with the monks' farm, the adjoining ground up the mountain slope to the extent of some three hundred and fifty acres, making in all a superb domain.

This monarch was the first of the French Bourbons to rule in Spain. A grandson of Louis XIV, he had been born at Versailles; and when fate transferred him to the solemn decorum of the Spanish Court his mind kept turning wistfully to the lively, graceful scenes he had left behind in *la belle France*. Naturally enough, when failing health and mentality drove him to the seclusion of La Granja, he sought to reconstruct the blither atmosphere of his youth, undaunted by the very different setting afforded by the lofty Peñalara, snow-capped from September to June. An unlikelier spot for a second Versailles could hardly be imagined, yet Philip's French landscape architects succeeded well. To have tamed this wild primitive mountain side into orderly design was a feat that no French architect ever was called upon to undertake in his native land. There the far, level stretches suggested the broad lawns and large pools of quiet water in which Le Notre delighted; and no limit, save a specially constructed one, to the length of the many avenues; but these tame expanses were impossible at wild La Granja. Its topography suggested rather the sloping site of Italy's famous old gardens, but without the smiling sunshine, and the gentler incline, that would make the usual terracing desirable. And so the problem was really how little, not how much, could be done with the spot—to do only enough to bring its natural monumentality into some semblance of artificial regularity; to keep everything big, yet convert it into a certain refinement that would mean peace, luxury, intimacy. And so the garden is not quite French, not quite Italian; but it is very magnificent; and as it lies there in the shadow of the forbidding granite mountains, the impression it makes on the visitor is strange indeed.

Besides this difference of environment between Versailles and La Granja, an-

other difference is the greater freedom and violation of symmetrical layout. Carlier and Boutelon, the French garden architects whom Philip V employed, must have come to their task imbued with that sense of perfect symmetry natural to disciples of Le Notre, and must have had to modify this sense to the unusual conditions offered by a mountain side. How they accommodated themselves to the exigencies of the case is one of the most interesting things to study at La Granja. A glance at the map will show that El Mar, the great artificial lake that feeds the fountains, is on axis with the palace, while the main water-way between the two is not; but has been cleverly divided into three avenues, in such a way that all demands of symmetry are satisfied. This solution, along with the well studied distribution of the water throughout, and the engineering feats achieved in the fountains, which are considered the finest in Europe, make the gardens of La Granja worth visiting for more than their beauty.

For the Palacio Real one cannot claim much pretension to merit; but its decadent principal façade, looking towards the garden and well framed in by trees, seems peculiarly decorative when seen from the several long avenues planned to carry the eye to it. The royal palace was built in 1721-23 (from Italian designs) by Don Teodoro Ardemañas, master of the royal palace and villa at Madrid. It is an expression of the last phase of Italian Renaissance, and is made to have a French aspect by its roof treatment which recalls the great châteaux. In plan it is a large rectangle, preserving in its center the beautiful old hospital patio dating from some two centuries earlier, and on its west corner the old Casa de Damas. The cold grey of the regional granite is plentifully enlivened by colored marble and by red *caliza* from near-by Supulveda. Thanks to La Granja's remoteness from the main highways it was spared the looting that other treasure houses suffered during many wars. The royal apartments consequently still retain much of their Eighteenth Century magnificence in spite of the fact that when Ferdinand





LOOKING BACK ALONG THE MALL TO THE PALACE.

VII created the Prado he sent there the antique statues from the gallery—a collection that had been formed in Rome by the erratic Christina of Sweden; also he left the palace poorer by the removal of some three hundred and fifty fine canvases; nevertheless there is still some excellent sculpture to see, particularly the contest of Greeks and Gauls, a fine Greek fragment built into the chimney piece in the room known as the Torre Moche; while of the three hundred small pictures left, some are very interesting examples.

bon successors always remained faithful to his palace and received here all important ambassadors. It seems to have been the spot for them to repair to whenever there was a treaty afoot, and so we hear of the alliance between Spain and the French Republic against Great Britain being signed here, and in 1800 the secret treaty with Napoleon Bonaparte. When the Princess Isabella was born here in 1830 the Salic Law was abolished and she was declared successor to the crown, an act known in Spanish history as the Pragmatic Sanction. But



THE ENGLISH GARDEN.

It is however, rather for its having been the scene of many great historical episodes that the Royal Palace stimulates one's curiosity. It was from his study here that Philip V sent his abdication to the Spanish Cortes, and settled down to enjoy his newly built retreat; but fate willed otherwise; for in August of the same year, 1724, the son in whose favor he had abdicated died and the poor father, in spite of his self-acknowledged unfitness for kingship, was forced to go back to Madrid. La Granja saw him only at rare intervals until twenty years after, when they brought his body there to remain for all time. His Bour-

two years later, when her father Ferdinand VII lay ill at La Granja, he revoked the sanction and named his brother, Don Carlos, as his heir, with the Bishop of Leon pushing his feeble pen for him. But a strong minded woman, Ferdinand's sister-in-law, dashed out to La Granja when she heard the news, and pushed his pen the other way, which led to the Carlist wars that so long devastated Spain. Peaceful La Granja looks very innocent to-day of having been the scene where so much mischief was hatched. At La Granja, too, a few years later, when Ferdinand's widow, Queen Christina, was living here in open



intimacy with her chief steward, a military "pronunciamiento" came one morning from Madrid and seized the humble lover, bound him, and placed him down in the patio with the soldiers' muskets pointed at his too aspiring head. Then they brought Queen Christina to the palace balcony and made her choose between signing the famous liberal "Constitution of Cadiz" or seeing her paramour riddled with bullets. The poor fellow was the father of some eleven of her children, and so she signed. To reconstruct the scene of the distracted Queen on the

broad Mall, leading from the side of the palace past the Fountain of Fame to the Baths of Diana. The first named water treatment is one of the finest, in that it has less baroque sculpture than the others, and is little more than a series of plunging dolphins; these can be made to spout a jet of water one hundred and fifteen feet high, visible at far-off Segovia. Such ambitious jets would naturally demand a large pool for an adequate stage on which to act, and it is the generous expanse of this basin enhanced by the reflection of the distant palace, that re-



MAIN FACADE OF PHILIP V'S PALACE.

balcony with the supplicating lover in the patio below is hugely interesting to those who feel keenly such very human episodes in history, but after all, it is the garden and not the palace of La Granja that is unique, and one is glad to be dismissed by the attendant and turned free into the park.

This stretches out from the west and south of the palace, the portion to the east being *reservado*, and a special permit being required to visit its little English garden, its orangery, its vegetable patches, and its amusing labyrinth so essential to every scheme of the period. The public portion is best entered by the

calls Versailles more than anything else in the garden. This basin, in common with all others at La Granja, is bordered by a three-foot rim of green, and virginia creeper tumbles haphazard over its edge. The Diana at the end of the wall is less pleasing than the Fama as a work of art, being a complicated maze of statues and groups, but it is even more ingenious in the arrangement of its many lofty jets of water. From this conspicuous point in the scheme one may continue south along the garden wall past the Fountain of the Alligators, or southeast past the Fountain of the Dragons by a diagonal road that leads into the Piazza



A SUMMER HOUSE IN THE TREES.

of the Eight Streets. This large, round opening, it will be seen, is the chief feature of this western part of the layout, while the elaborate waterway, with its three canals, is the chief feature of the other side. By way of contrast, water is entirely absent from the Piazza de las Ocho Calles; everything is solid and terra-firma-like. There is a tempietto in the center of the circle, and at the outer edge marble benches under bowers. From any one of these seats a vista down at least four of the eight wide roads is possible. Always here the land keeps rising, but there is no terracing, save for the remarkable stepped floor of colored marble to the east, over which the Cascade falls. Just which street to continue on is bewildering; all lead to something inviting, chiefly fountains, for when Isabel Farnese, Philip's Italian Queen, decided to embellish his garden with more fountains as a surprise for him on his return from Naples, she instructed her engineers to spare neither

money nor ingenuity. That is how La Granja happened to be mainly a garden of fountains. These are all of mythological subjects, and are depicted in the free sculpture of the early Eighteenth Century. Their number and the depth of their pools show how plentiful is the water supply up in the mountain. Philip was probably delighted with them when Isabel took him through the garden on his return, but being merely a pernickety male person, he grumbled that they had cost him three millions and amused him three minutes. To continue by the southeast road out of the Piazza leads soonest to the piece de résistance—the Cascade—but before descending the Cascade and back to the palace, one should not fail to mount the "Maseta del Mar," a beautiful, broad walk leading to "The Sea," up in the bracing moun-

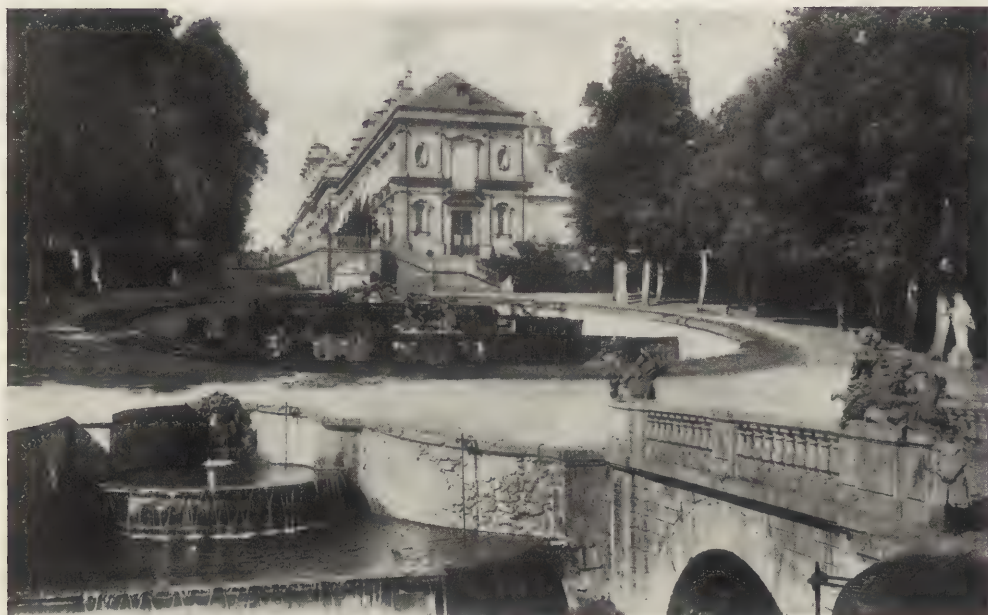


LOOKING DOWN THE CASCADE NUEVA.





THE MARBLE CASCADE ON AXIS WITH THE PALACE.



ONE OF THE MOST FRENCH ASPECTS OF LA GRANJA.

tain land that Philip bought from the City of Segovia.

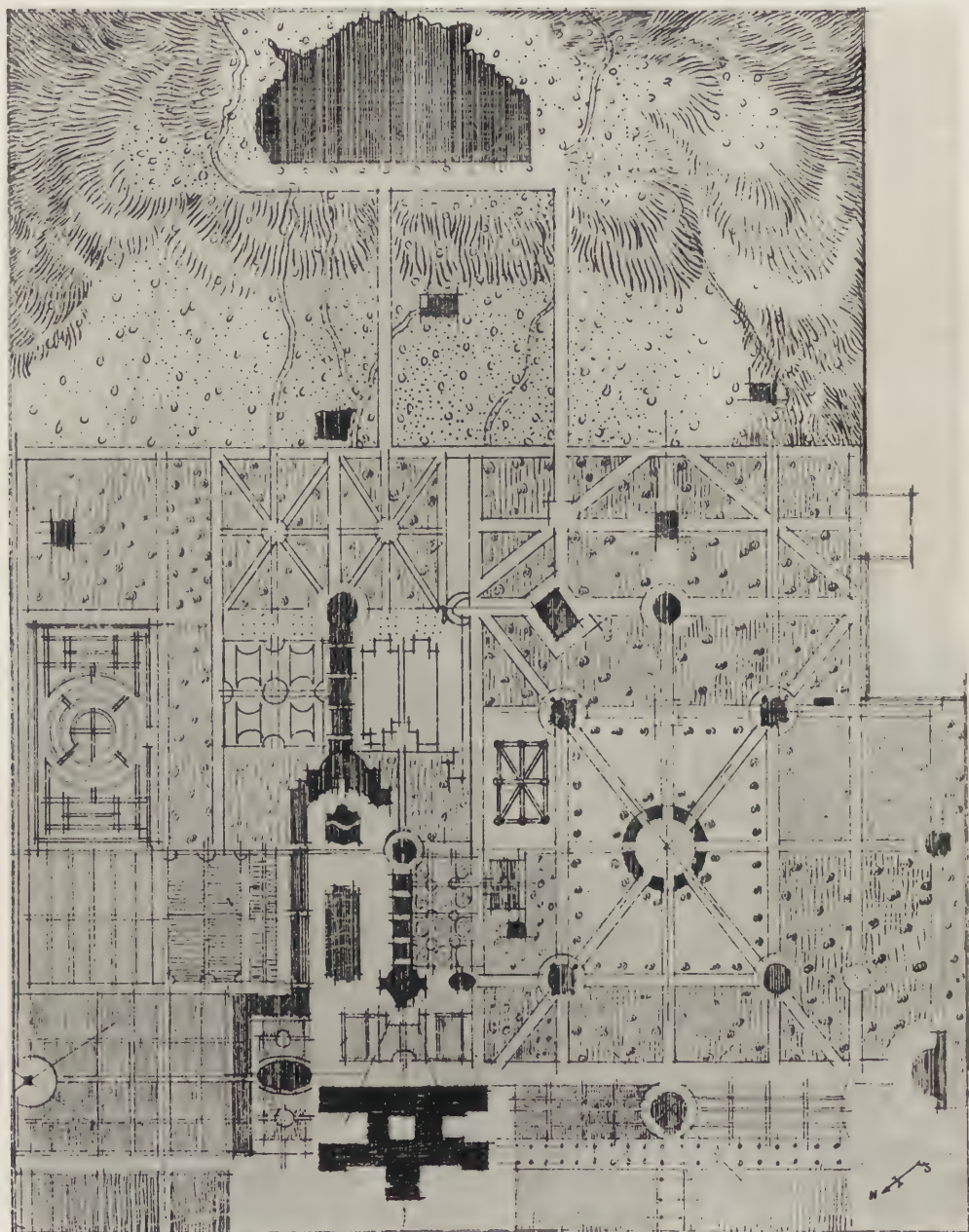
El Mar, 4,100 feet above sea level, deep, cold, dark green, with the reflections of the pines and oaks that grow down to the very water's edge, is such a

typical mountain lake that it would be hard to believe it artificial were it not for the great retaining wall along its southern side. The other three sides are irregular. It is a large lake, about four hundred feet across. It needed to be



THE SUNKEN GARDEN.





PLAN OF LA GRANJA.



UPPER PHOTOGRAPHS—THE FOUNTAIN OF DIANA  
WITH THE FOUNTAIN OF THE DRAGON ON THE  
LOWER LEFT AND THE FOUNTAIN OF THE  
THREE GRACES ON THE LOWER RIGHT.



large, for when Isabella Farnese's fountains all played at once they consumed 640,000 cubic litres of water a minute. The water is wonderfully clear, and it is fascinating to look into it and watch the antics of its thousands of salmon. Fish culture was a great fad with the present King's father, who was particularly devoted to La Granja, and snatched a few quiet moments out of his brief but vigorous reign to angle in El Mar. Philip V had intended putting a gondola house in the middle of the lake, but died before realizing the project. One is glad that the

apparently unforeseen obstacle which necessitated the disaxising of the Cascade and the restudying of the entire scheme. The way the difficulty was overcome should have set all subsequent landscape architects at ease over their problems of waterways or of roads. The main canal had to lie to the east of the center; that seems to have been unavoidable; but as soon as possible it was separated into three branches, as already mentioned, and the western one of these was made to fall on axis with the front of the palace. By featuring this with



THE FOUNTAIN OF THE ALLIGATORS.

still, cold surface was spared this facetious interruption, and that it was placed instead on the border under the trees. Gondolas seem quite incongruous here at best—one expects the brilliant magic sunshine of Venice to illumine them, instead of the mysterious shadows of the Spanish pines to envelope them.

For about six hundred feet down the slope from El Mar, or half way towards the palace, the water flows under ground, to burst out at the Fountain of Andronoda into the great Cascade—the chief glory of La Granja. Here occurred the

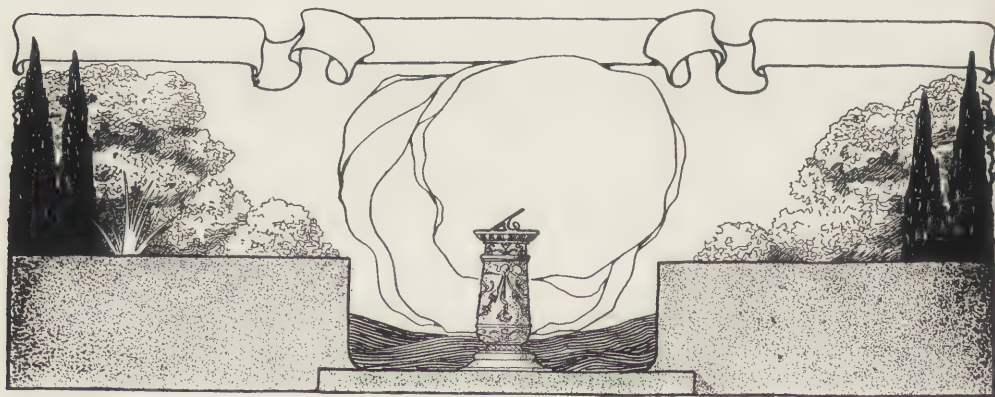
fountains and with an elaborately patterned flooring of polychrome marble for its entire length, and by broadening it out into basins, it is made vastly more important than the two other branches, which flow on a lower level, much hidden under arching trees.

In themselves, however, these two quiet streams are very effective. The central one ends very simply in a grove of trees with no architectural accentuation. The farther, or eastern one, pushes some distance beyond, turns an angle, and becomes the chief decoration of the Eng-

lish flower garden in the Partida Reservada. In their neighborhood are many fountains and some curious planting in the way of very long, narrow fuchsia beds. These beds are raised some three feet above the level of the paths surrounding them, and the retaining walls that hold the earth in place are nothing more than the parallel rows of dense box-hedge. Another novel thing is the training of rhododendrons on rustic lattices along miles of wall. Except in the special Jardin Ingles there is but little variety of flowers; the few kinds that are planted being cultivated in unusually extensive masses, as in the case of the fuchsias, for in a treatment of big motifs, little flower beds would have been undignified. La Granja is, therefore, a garden of deep shade and trickling water and innumerable well kept paths.

Back again at the parterre in front of the palace one turns to look up the marble-floored Cascade, and the eye is carried on to the mountains. What a strange fancy to have determined to create a sumptuous garden here in bleak Castile!

To the left and right the lofty mountains are craggy and frowning, and bare of trees, but directly in front, back of the Cascada Nueva, back of the high-perched El Mar, they are thick with pines and of a rich, mysterious blue, that is in perfect harmony with the tones of the garden. The mind then begins to accept La Granja as less of an incongruity, and to feel that it is a happier and more satisfying place to linger in than is that other great show place, the gloomy Escorial, on the opposite side of the mountain.





# BUILDING THE HOUSE OF MODERATE COST

## THE THIRD ARTICLE



BY ROBERT C. SPENCER, JR., F. A. I. A.

IN LIEU OF an editorial note, the writer wishes to say before going further that he has undertaken the difficult task of trying to interest in a technical subject *three* quite different classes of readers and to give information of some value to two of these.

Among professional architectural publications, *The Record* is unique in having a large circle of non-professional or lay readers.

Some architectural subscribers consider themselves fortunate in being above mere "house building," a larger class is engaged chiefly in the practice of "domestic architecture" and seldom condescends to do houses of moderate cost, cottages or bungalows. But to the rank and file of the profession, the younger fellows in the big cities, and the majority of practitioners in the smaller centers of population, the house of moderate cost is always a live topic. They are looking for new suggestions, both practical and aesthetic, for new ideas, or for old ideas embodied in new and improved forms.

The pictures, at least the best of them, will, it is hoped, interest the architect who no longer bothers himself with small houses.

The architect of more modest practice and the lay reader who may some day be his client will find the text written in a simple, familiar, non-technical way, without apology for the statement and exposition of certain facts and theories with which most architects are, or should be familiar, or for the expres-

sion of personal opinions which may be questioned.

Although there are so-called "Cottages" at Newport and Bar Harbor which cost forty, fifty and a hundred thousand, you will not please the average American by calling his humble abode a cottage. If it isn't a bungalow, it must be a house (or as the draftsman entitles it on the plans, a "residence"), although it may represent an outlay of not over three or four thousand dollars. It has "seven rooms" and a bath and is a full two-storied structure. The bedrooms are not in the roof space. It has a hot-air furnace heating system, a laundry in the basement with a pair of soapstone tubs, hot and cold water supply, and in four hundred and ninety-nine cases out of five hundred, it is a very interesting little tinder box of a building, except to the man who calls it home.

But you must not suggest to him that it is merely a cottage.

A little roll of blue prints carefully put away in the back of his book case drawer bears the testimony of the village architect-builder that it is a residence for Mr. Reuben Bird, Esq., with heavy accent on the "esquire." Of *course* it's a house, not a cottage. Only the very well-to-do can afford to be humble (?) "cottage dwellers."

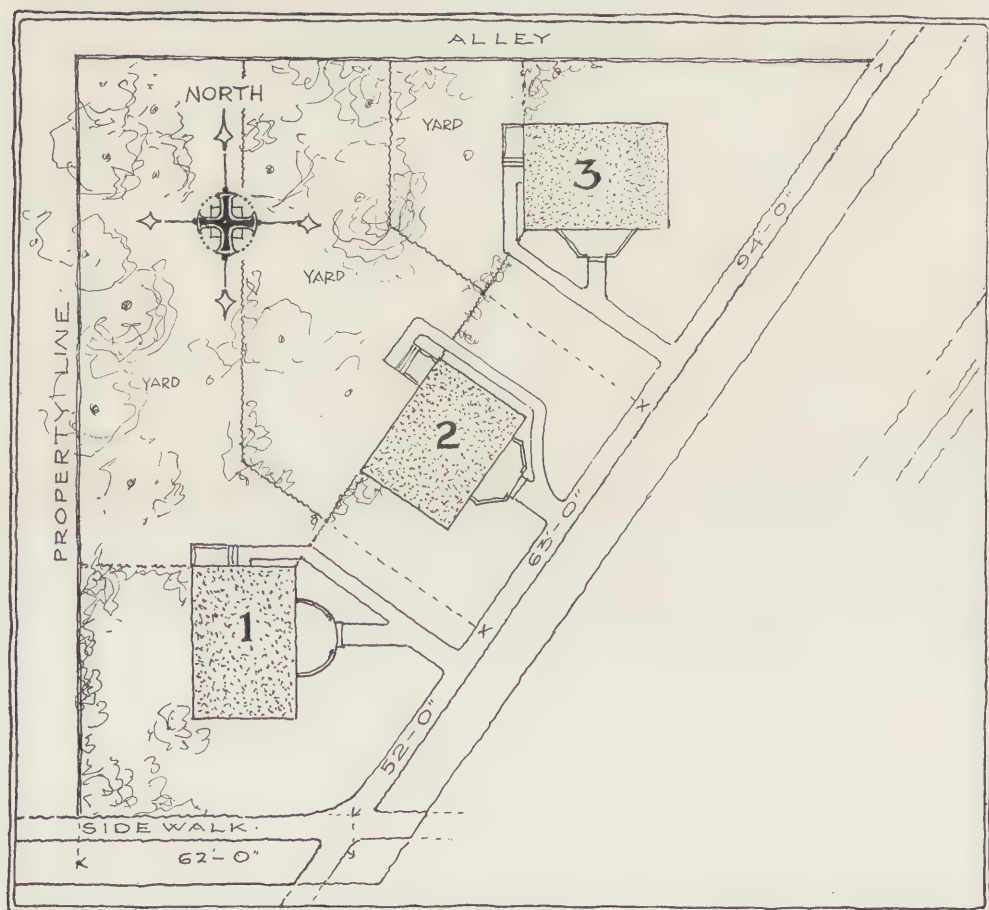
Then, how about these little houses? They ought to be discussed here, since the greater includes and is often but an expansion and amplification of the less.

The average small house is primarily



General view of three cottages of Plan A, showing the marked difference in exterior appearance by radically different roof schemes.

a box with a lid to cover it, pitched four ways and called a hip roof, or pitched two ways and gabled. These are the main determining elements of its solid shape or mass. Its mass, its color (including mate-



Plot plan, showing peculiar grouping and subdivision of ground on an irregular suburban lot improved with three eight-room cottages. The floor plans are practically the same in each. (See Type Plan A.)



rial and texture), and its subsidiary details, such as wings, porches, bays, openings, dormers, etc., in the order named, are the important factors in giving to the resulting composition a pleasing harmonious effect or an awkward, clumsy and foolish appearance.

In the designing of a house, as in the designing of larger buildings, the floor plans should precede and must be the basis of the structure for two reasons: In the first place the planning of a house

particular way will be determined by the personal predilections of the owner, or to be more exact, the likes and dislikes of the owner's wife, who will in nine cases out of ten after the preliminary arrangements have been made with the architect, be the real client, while the nominal head of the family gets ready to pay the bills, or to call for a new deal in case the bids run too far beyond the more or less fixed appropriation.



CENTER COTTAGE OF THE GROUP ON OPPOSITE PAGE.

is essentially a practical problem, and the arrangement of the rooms must conform to the possibilities or demands of the site, the practical needs of the owner or his family, and, in the case of the house of moderate cost. Economy, involving the elimination of the waste or little used space, must be kept constantly in view. At the same time, it is usually possible to meet the foregoing demands almost equally well in a number of different ways. In a given case the

No matter how charming may be the exterior to a passer-by nor how attractive and home-like the principal rooms to the guests who come to admire, the architect's work will not be well done if the utmost in the way of comfort and livable convenience be not given the owner for his money, whether the house cost \$5,000 or \$25,000. In either case, it is probable that the appropriation will be stretched to its elastic limit, if not beyond, and the architect never knows



DETAIL TO HOODED ENTRANCE TO  
CENTER COTTAGE.

until contracts are signed just what modulus of elasticity to assign to a house building appropriation. Some owners are *almost* frank on this point, while others are governed by the widespread belief that bills of extras and other unforeseen contingencies will bring the final cost of any house to more than double the price originally set as a limit.

For a very small house, which is really merely a cottage and which may cost anywhere from \$3,000 to \$6,000 the chief difficulty of the problem lies in eliminating waste space without loss of desirable and necessary features.

Until plans of the first and second floors can be worked out which are mutually satisfactory to the architect and his client, it is really unnecessary to make any elevations, or other exterior sketches whatever. For broadly speaking, a plan is an elevation. The experienced designer knows, at least in a general way, whether his plan will yield in a mass effect which will produce a pleasing or at least an inoffensive exterior, and he will always have in mind the general character of his design as he develops his little plan. Yet many architects who ought to know better make pretty freehand sketches for exterior

without a definitely conceived plan, and try to fit a plan to a pretty picture, thus reversing the natural and logical order. A very clever man may do this, but he is working backward nevertheless and placing the cart before the horse.

In a well designed house, the main body of the building is a simple rectangle, varied in the case of the cottage only by such minor features as bays, and porches, or possibly a small wing.

Next to the floor plan in determining mass is the scheme of roofing, a very important factor, the character of which will be fixed partly by practical and partly by aesthetic considerations. The plan and the roof scheme are also interdependent, particularly in the story and a half steep roof or the gambreled cottage.

In the typical small house we have long ago gotten rid of the old petty, cramped, unlivable plan with its separate little "parlor" and "sitting" room, or its parlor and library in more dignified terms. After swinging to an ex-



DETAIL SHOWING ENTRANCE AND  
DORMER AGAINST THE STEEP ROOF  
OF RIGHT HAND COTTAGE.



treme in trying to be comfortable all the year round with the summer cottage type of draughty living room, entrance hall and stair hall in one, we have settled down, it would seem permanently, to hall, living room and dining room and kitchen as the main units of our first floor arrangement, adding according to the appropriation and the owner's special needs a library, a reception room, a separate stair hall, a music room or a billiard room, one or more, to the basic requirements, with occasional combinations of living room with dining room, music room or library in practically one generous apartment, while reducing the kitchen in smaller abodes to a kitchenette, or eliminating pantries in favor of a complete built-in equipment; in short, a widespread desire for real every day comfort and common sense planning to meet it has simplified and wonderfully improved our houses.

In houses of modest size costing less than ten thousand dollars, and frequently in those costing considerably more, it is well to try to eliminate the old-fashioned back of servants' staircase, planning the one stair for private ac-

cess from the kitchen and serving pantry. In a house costing less than seven or eight, not to eliminate it, it is almost a crime. True, there are conservative communities in which the sale of quite a small house would be hampered if there were no "back stairs," or at least that somewhat misleading compromise, a "combination staircase."

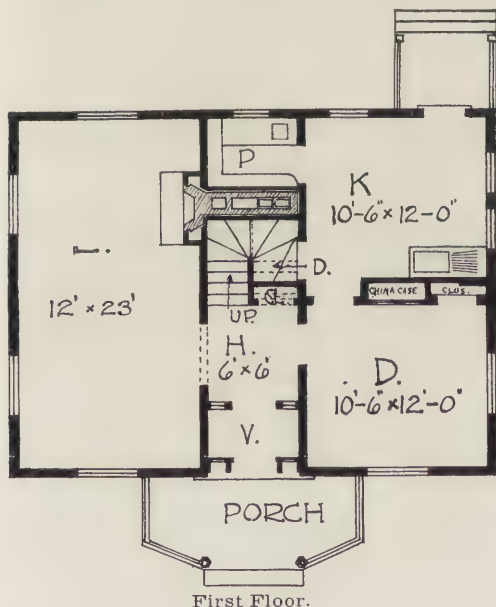
But we are getting into the house by the rear entrance.

Roughly speaking, there are but five or six really more or less distinct types of plan for the house of average size, each susceptible of variations and modifications, which give a new form to the basic idea.

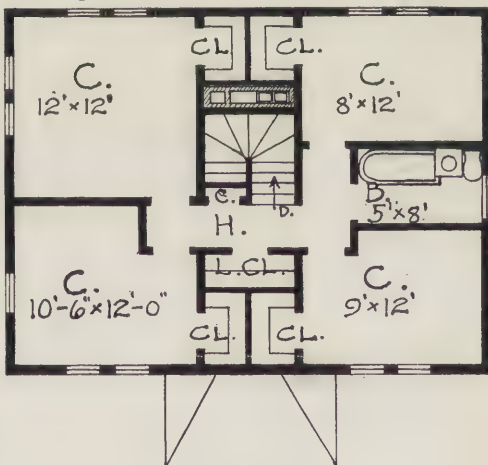
A—Is the formal type with broadside entrance, central stair hall and stairs, with living room and dining room flanking this axis, and lends itself readily to a simple four bed room and bath arrangement above.

B—Gives one corner to each main unit, including the hall, and one corner to each of four bed rooms above, unless for a small family one end is given up to one large bed room and its accessories, such as private bath and dressing room or a "sleeping porch."

C—The north end devoted to entrance and stair hall, living room, dining room and pantries and kitchen following in



First Floor.

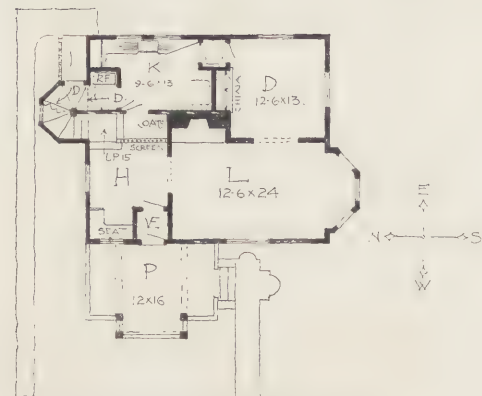


Second Floor.

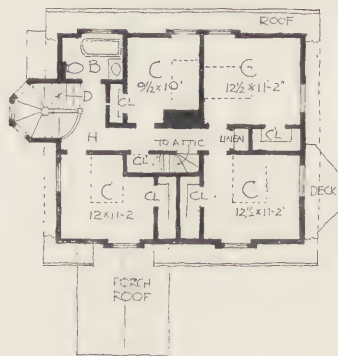
PLAN OF TYPE A.

Key to letter on plans.

H—Hall, L—Living Room, D—Dining Room, K—Kitchen, P—Porch, C—Chamber, CL—Closet, B—Bath Room.

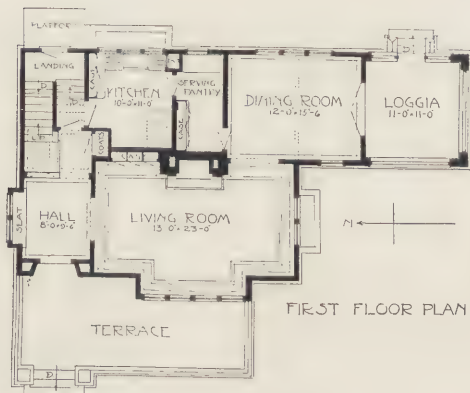


First Floor Plan.



Second Floor Plan.

TYPE B.

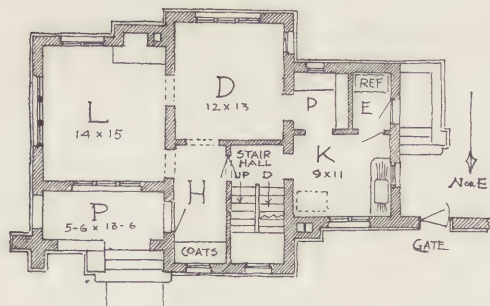


First Floor Plan.

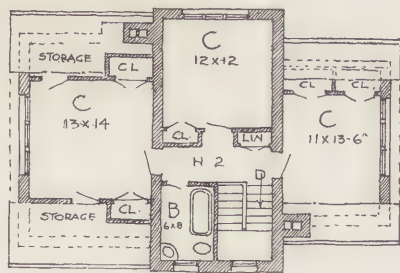


Second Floor Plan.

TYPE C.



First Floor Plan.



Second Floor Plan.

TYPE D.

Key -to lettering on plans.

H—Hall, L—Living Room, D—Dining Room, K—Kitchen, P—Porch, C—Chamber, CL—Closet, B—Bath Room.





AN EXTERIOR TREATMENT FOR TYPE PLAN "D".  
(See page 114)

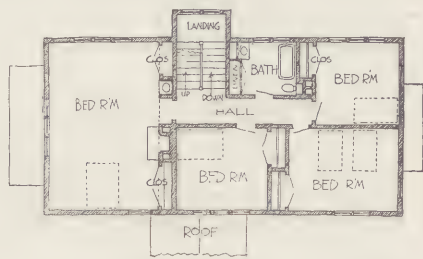
rotation. Essentially a three bed room plan as to the second floor.

D—Really a variation of A. Shifting the stairs from *opposite* the entrance to the service side of it.

E—Another informal variation of A.



First Floor Plan.



Second Floor Plan.

TYPE E.

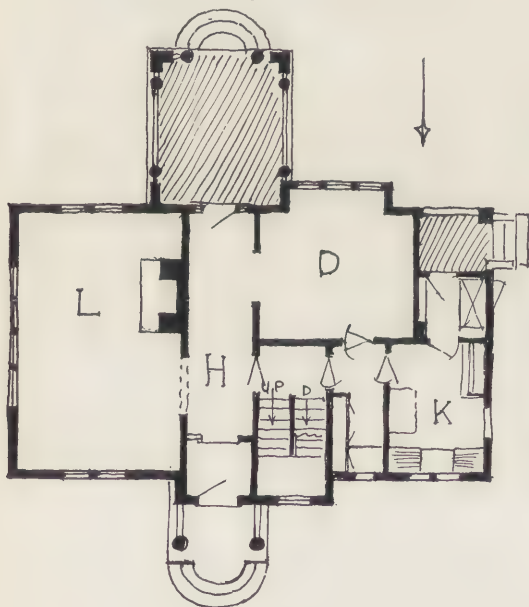
Only the relation of the living room to the plan and its relative orientation remain alike in both.

F—Also based indirectly on A.

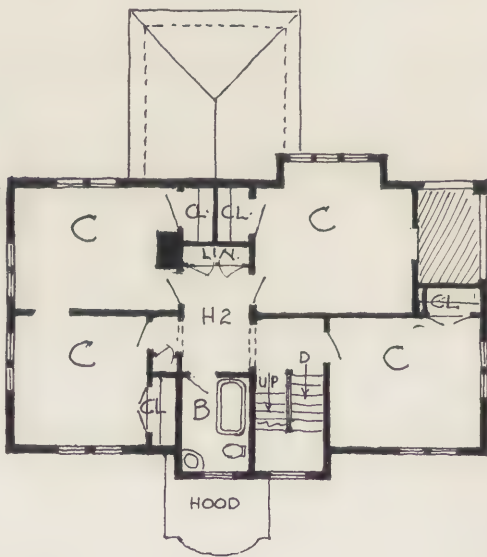
The foregoing by no means cover the

portant points that will apply to larger structures later on.

A—Appeals to the Daughters of the Revolution—it is a pocket edition of the typical "Colonial" plan. The examples



First Floor Plan.



Second Floor Plan.

TYPE F.

possible combinations of four rooms and one staircase on the first and three to five rooms and stairs on the second floor, but they indicate the essentials of those natural and obvious arrangements which

of this type here illustrated are but 24x36 feet outside dimensions with 14 feet for the widths of living and dining rooms and seven or eight for the hall and staircase and two more for walls



and partitions, and, therefore, 38 feet wide across the front, it will not unduly crowd a typical American suburban "fifty foot lot."

The one weakness of this popular type of plan is the public location of the dining room, which is more objectionable in a *small*, than in a *large* house and where the living room and dining room are of comparatively small dimensions, a sense of livable space is lost or is sacrificed through the complete separation of the two principal rooms.

B—With its various possible modifications is an ideal small house plan; is quite as economical as A in its possi-

C—Is essentially a modification of B, the essential difference being in the location of the staircase, which occupies one corner and, therefore, indicates a three instead of a four bed room arrangement on the second floor.

D—With hall and staircase together on the entrance side and dining room opposite is well suited to a north front lot, giving a south exposure to both living and dining room. The particular example illustrated is study for a small brick, tile or concrete, fire-proof house, in which the eaves are set low somewhat restricting the bedroom space. Treated as a somewhat larger full two story



A HOUSE BUILT ON PLAN "C" WITH GABLED ROOF TO PROVIDE COMFORTABLE SERVANTS' QUARTERS IN THE ATTIC.

bilities for second floor arrangement and while the hall is practically a small room, it may be made to serve the purpose of a small reception room. It may be entered at either side of the hall and modified and set endwise to the street on a narrow lot.

Except to very fussy people, it is immaterial in a small or medium sized house that the dining room can only be reached by passing through living room or around through the kitchen. Every part of the small house is very much lived in, and the dining room is more than merely an apartment for the service of meals.

house, four bed rooms are possible, although somewhat less compactly arranged as to hall space than in A, B and C.

E—Is a modification of B or A as you please, for those who long for an old fashioned formal flower garden at the rear, disclosed as a pleasing vista upon entering the hall, and who do not object to a kitchen on the entrance side, which in this case may well be the north. The second floor follows economically with one large and two smaller bed rooms, or four of ordinary size, and, if somewhat amplified, provides two good bath rooms as well.

F—Is essentially a somewhat larger scheme than the foregoing, in which the hall may serve as a pleasant and spacious reception room. While the dining room and living room are separated instead of being thrown together, each is large enough to be complete in itself and the latter with its fire-place and table set at the kitchen end may serve in the evening as a quiet study and reading room for children, while their elders are entertaining friends in the living room.

is fortunate enough to have a maid to answer the door bell. This partially or wholly enclosed type of staircase is not only economical to build, but is an economizer of heat, which in our northern climate too readily and rapidly escapes from below to the upper hall.

In each of these plans, the basement stairs are under the main flight, and in B, C and F the basement stair landing serves both as a kitchen and basement entrance, saving the cost and care of outside basement steps.



AN ALL-SHINGLED COTTAGE AT BATH, MAINE. THE STEEP ROOF NOT ONLY PROVIDES FOR GOOD BEDROOMS, BUT A CONSIDERABLE ATTIC AS WELL. THE PLAN IS TYPE "B."

The principal bed room is large enough to be subdivided at one end to provide a dressing room and private bath or, perhaps, a sleeping porch.

Note that in each of these plans the single staircase is so arranged that it is practically shut off from the hall by either a glazed, double acting door or a portiere, making it privately accessible from the kitchen and affording at times a much needed means of escape to the upper regions for the mistress who wishes to make a quick change before meeting an unexpected caller, and

In each of these plans the most compact and economical type of staircase is shown. This type of stair is always well lighted, lands at a convenient point in second floor for direct access to the bed rooms and is not only easy to build but takes up the minimum of valuable interior space from basement to attic.

Winding stairs and broken landings should, if possible be avoided. (B—Is illustrated by plans of little cottages in which "winders" could scarcely be avoided.)

The shape, size and location of the



porch or porches have much to do with the outward appearance and interior comfort of the house. While it is true that the unprogressive speculative builder still builds most of his houses with big porches across the front in the old-fashioned way (often shutting out the light and sunshine which are needed within, particularly on cold, winter days), the man who goes to an architect instead of to a builder has become quite sensible on this point, and is not only willing, but often very glad to content himself with a very modest entrance porch (which may be merely a hooded platform) for the sake of having a porch off his living room or dining room or in the angle between the two so that it becomes an out-door living room and dining room, which he may enclose with glass in winter, if he likes and use all the year round.

European travel has done much to teach us the delights of meals served

practically out of doors, but the flies and mosquitoes with which we are generally cursed during the summer months forbid us to serve meals in the open garden, however much we would enjoy doing so. Then too, most of us are dependent upon one maid and her steps must be saved between kitchen and table.

The writer could use much space in condemning the old-fashioned Southern gallery type of porch for the Northern house. Even a summer home in the woods, in the mountains or at the seashore becomes damp and uncomfortable in wet weather, and every room requires at least one open, sunny exposure.

The boldly projecting room, or winged shaped type of porch is not only more effective architecturally as a rule, but makes a pleasanter out-door room, particularly if it be entirely separate and distinct from the entrance. It also interferes less with the natural lighting of the rest of the house.

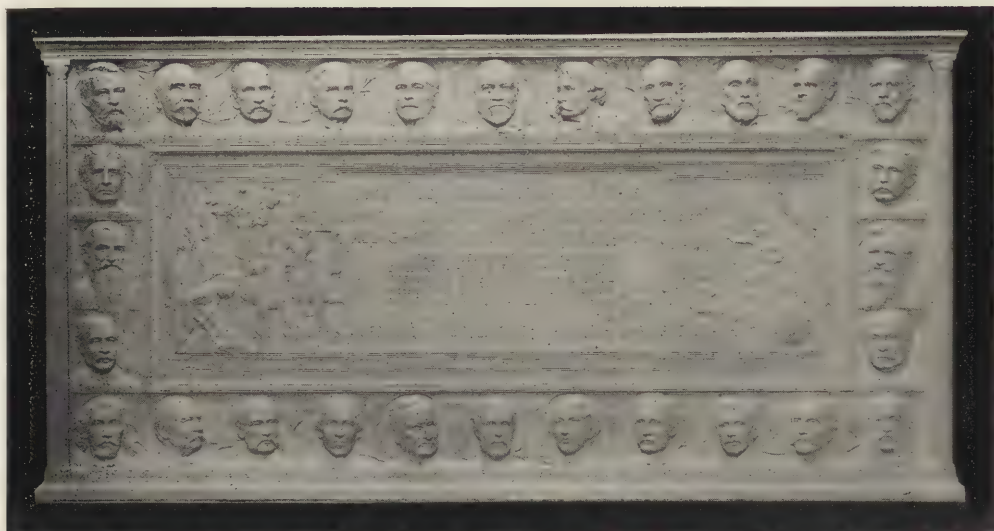


SIMPLE AND EFFECTIVE HOODED ENTRANCE TO A RATHER SMALL COUNTRY HOUSE.



MR. KECK'S WASHINGTON IN THE  
PUBLIC PARK OF BUENOS AYRES.



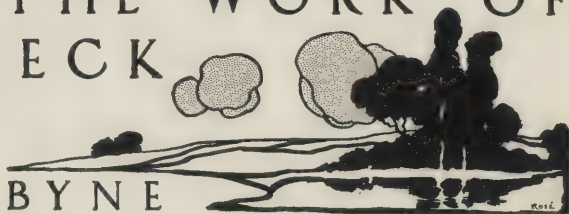


THE TELEGRAPHERS OF ALLEGHANY COUNTY, A PANEL IN THE SOLDIERS' MEMORIAL AT PITTSBURGH.

# THE SALIENT CHARACTER- ISTIC OF THE WORK OF CHARLES KECK

■ BY

ARTHUR G. BYNE



SINCE BOTH architecture and sculpture go to the making of a fine building, it is a mistake, a perversity even, that often the two do not meet till the last minute—till each is complete in itself or very nearly so. They should have certain common characteristics; each should, in a way, reflect the other. But unfortunately the groups of men producing each generally follow the modern mania for concentrating, and work with but little understanding of each other's province. Almost any important building in greater New York proves this. Its sculpture, though often excellent as separate units, seems unrelated to the architecture; the niches and pedestals for it were not in the architect's mind from the very beginning of his plan; while the style, color, and purpose of the edifice were not suf-

ficiently in the sculptor's mind. Also he frequently fails to fix his attention on the "mere detail" that his work is for Americans to gaze upon; in other words, he seems afraid to be American. All too often, indeed, the sculptors and decorators helping to produce a beautiful and stately civic monument are on opposite sides of the ocean from the architect; for, once they have secured the commission, hasten to Paris to execute it. The building naturally suffers from such trenchant division.

Apropos of this sorely needed closer communion, Mr. Edwin H. Blashfield said recently at a dinner of the American Academy: "For perfectly harmonious results, painters and sculptors must look up to the architect as their commander-in-chief. It is he who has conceived the



MARBLE BAS-RELIEF IN THE UNIVERSITY CLUB, NEW YORK.

whole composition from the start and must therefor be consulted as to the treatment of its parts."

Such unity of spirit could not fail to give unity to the finished building. But instead of this idyllic understanding, the three generally hold their consultation when the building is near completion. The



FOUNTAIN FOR THE GARDEN OF RICHARD NORTON ESQ.

sculptor meanwhile had received a blue-print from the "commander-in-chief" marked in yellow where the various sculptured figures were to be placed, and accompanied by a note stating whether the style was Gothic or Classic and that the groups were to be *finished in four months!*

If the sculptor's sketch for the group



MOHAMMED. BROOKLYN INSTITUTE OF ARTS AND SCIENCES.

is unsatisfactory the architect is apt to ask himself, puzzled: "What more did he need than a blue print? That should have given him a perfect idea of the building!" He forgets that it takes years of experience to visualize a completed edifice from a drawing. Even some architects never arrive at doing it, and it is therefor expecting a good deal





CHIMNEY PIECE IN UNIVERSITY CLUB WITH  
MARBLE BAS-RELIEF FROM CLUB'S SEAL.



Sketch study for one of the two Bronze candelabras outside the main entrance of the State Education Building, Albany. These are fourteen feet high, with some two dozen children, life size, representing physical and mental development.

of the sculptor. And what, though the latter were never so conversant with blue prints, what, except hours of earnest talking it over, could inform him as to whether the designer of a building had in mind bold or restrained ornament, realistic or conventional, and what amount of "give-and-take" could be established between them? At last, however, the various producers of fine buildings are realizing the need of drawing closer together than has been their wont, and we may confidently expect to see the results in the near future.

One strong influence towards this desideratum is, at least so far as the younger generation are concerned, the American Academy in Rome. There men who have received scholarships in architecture, sculpture and painting, while living together under the Academy roof, fraternize far more than ever they did while studying in separate schools at home. The advantages of this enforced closer association are so well recognized now that the American classical students in Rome are also to be added to the original household on its removal to the large Villa Aurelia.

Mr. Charles Keck, the sculptor whose work is illustrated, spent some four or five years at the American Academy while holding the Rhinehart scholarship. On his return to New York he installed himself in the studio on West 36th Street which the late Augustus St. Gaudens had occupied for many years. Mr. Keck brought back with him a deep understanding of architecture that immediately strikes a sympathetic note when he meets the men with whom he is to co-operate; for the rest, his work speaks for itself. It is structural, architectonic. He has long ago learned that a severe building as a background, plus the uncompromising light of all outdoors, is the real test of a piece of sculpture, and not the green baize and arranged light of the studio or exhibition room (for no doubt the scores of insipid statues around New York looked very adequate and satisfying before they were placed in the open). Another lesson which Mr. Keck had already learned, or for that matter had perhaps never needed to



learn, was an appreciation for *scale*, that exquisite subtlety which is one of the architect's finest possessions. With essentials of this sort firmly fixed in his mind Mr. Keck has assisted in much of the best architecture of the last few years. Quietly and unobtrusively, he has become important. His work is

distinctly American in spirit. The school children around the base of the main candelabra for the State Educational Building at Albany, while decoratively subdued to the lines of the composition, still breathe all the wholesome unconventionality of American boys and girls resting together after a vigorous romp;



FIGURE OF AMERICA OUTSIDE THE ALLEGHANY COUNTY SOLDIERS' MEMORIAL, PITTSBURGH.

yet the same group might have been, in other hands, a group of Renaissance cherubs—perhaps even dressed in American juvenile styles. Take, again, the figure of Washington now being cast in Providence, and to be

presented to the City of Buenos Ayres by United States citizens residing there. The statue is unmistakably George Washington; but he is far more an American type than the benign and fatherly figure with which we are too



BUST OF ELIHU VEDDER, WITH DECORATION FROM HIS OMAR KHAYYAM.



familiar. Mr. Keck's Washington is the strenuous Washington who worked hard to save his country; all the splendid zeal of 1776 is in the face along with a certain sophistication and stern common sense which we feel must have been there. In the panel made for the United

bas relief of calm beauty that is at the same time severely architectural.

Of the Mohammed it is not too much to say that of all the figures on the Brooklyn Institute it is the most sympathetic. The great prophet, holding the book of Islam and resting on a mighty



BRONZE MEDALLION OVER MAIN ENTRANCE OF STATE EDUCATIONAL BUILDING.

States Military Telegraph Corps, a subject that is essentially modern and picturesque retains these qualities without allowing them to become paramount. Two stirring scenes along with twenty-eight portrait heads, are subdued into a

sword, looks equal to being a structural part of the building. The statue has all the qualities stone is capable of without being *stony*. Even in the portrait bust of our veteran painter Elihu Vedder, where Mr. Keck was working only for

himself, the architectural and decorative instinct is strong. This bust is as distinctly big in its way as an heroic sized figure could be.

That Mr. Keck so sympathetically collaborates with architects does not mean, however, that he personally is satisfied because he understands his mission. "What we sculptors must learn to do," he declares, "is not only to work with the architect, but to work with each other, wherever several of us are called upon to contribute to the same building. Instead, we go off and separately develop an idea without considering that it is to be, after all, but one of many re-

peated spots of ornament above the same cornice or against the same frieze. We forget that these spots should have a continuity just as the mouldings join from stone to stone—that all should merge into the preponderating mass of the façade and be part of its continuous rythm. The metopes of the Parthenon, masterpieces though they are, were designed only to enliven the shadow of the cornice and no sculptor endeavored to assert himself beyond that humble end. *They* all understand that the pervading spirit of good architecture is a *grand harmony*."



CANDELABRA FOR ROTUNDA OF EDUCATION  
BUILDING, ALBANY, N. Y.  
(Figures Five Feet High.)





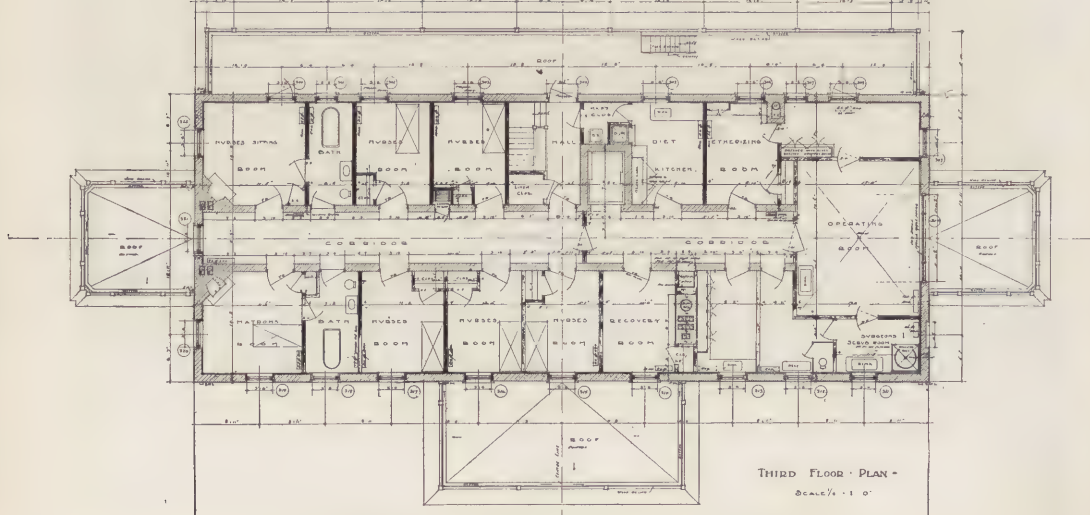
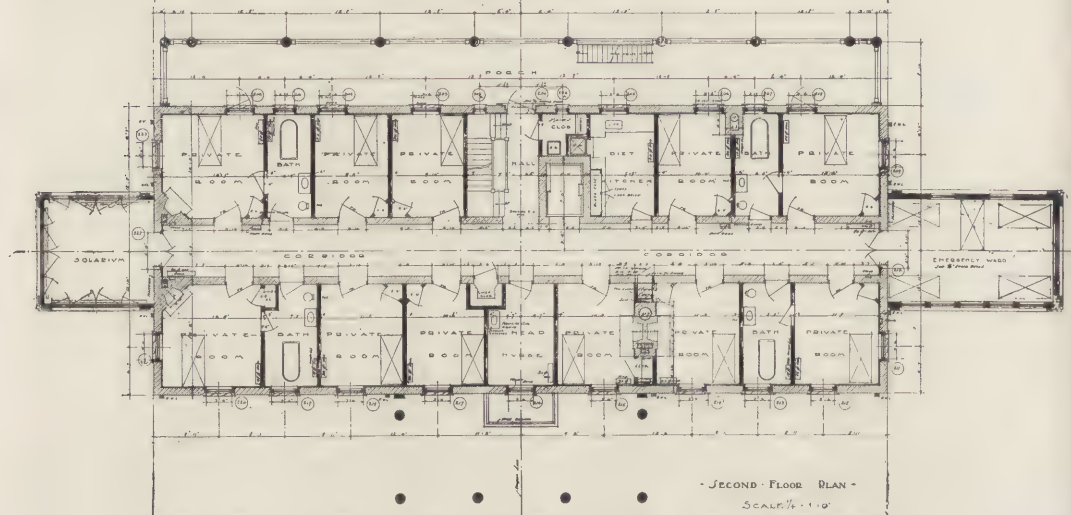
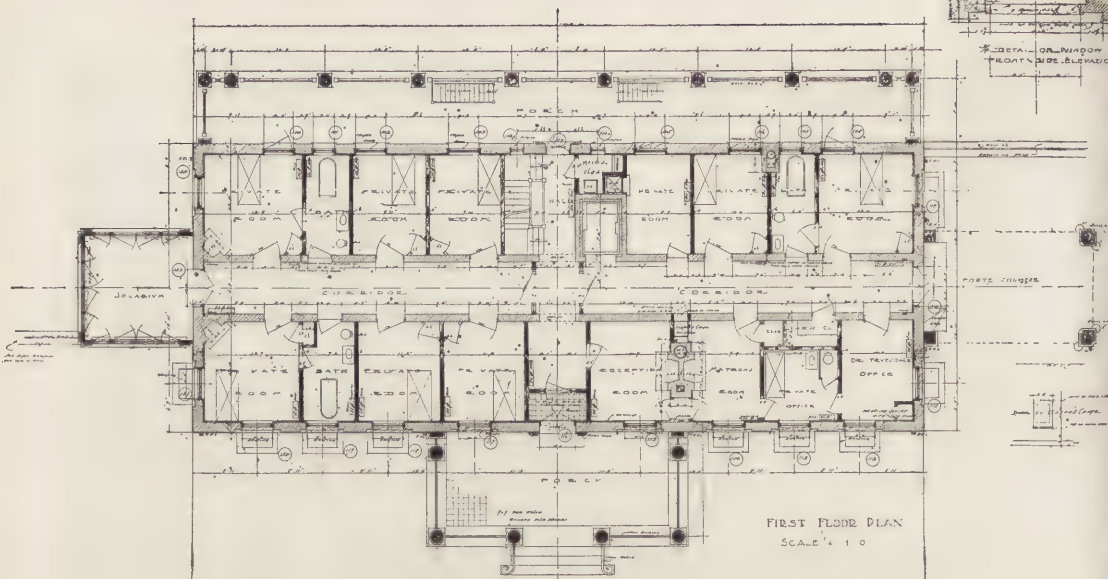
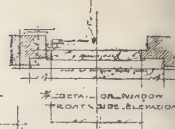


HIGHLAND HOSPITAL—FALL RIVER, MASS.  
PARKER MORSE HOOPER, ARCHITECT.





ENTRANCE DETAIL—THE HIGHLAND HOSPITAL, FALL RIVER, MASS. PARKER MORSE HOOPER, ARCHITECT.



THE HIGHLAND HOSPITAL, FALL RIVER, MASS.  
PARKER MORSE HOOPER, ARCHITECT.





WATER TEMPLE—SPRING VALLEY WATER COMPANY  
SUNOL, CALIFORNIA. WILLIS POLK & CO., ARCHITECTS.



STATION "D"—SAN FRANCISCO GAS & ELECTRIC CO.,  
SAN FRANCISCO, CAL. WILLIS POLK & CO., ARCHITECTS.





THE CENTRAL PUMPING STATION—SAN FRANCISCO WATER CO.,  
SAN FRANCISCO, CALIFORNIA. WILLIS POLK & CO., ARCHITECTS.



THE NATIONAL BANK OF D. O. MILLS & CO.,  
SACRAMENTO, CAL. WILLIS POLK & CO., ARCHITECTS.





THE AMASA STONE MEMORIAL—WESTERN RESERVE UNIVERSITY,  
CLEVELAND, OHIO. HENRY VAUGHN, ARCHITECT.



INTERIOR—THE AMASA STONE MEMORIAL—WESTERN RESERVE  
UNIVERSITY, CLEVELAND, OHIO. HENRY VAUGHN, ARCHITECT.





PUBLIC SCHOOL AT LAUREL, MISSISSIPPI  
DE BUYS, CHURCHILL & LABOUISSSE, ARCHITECTS.



THE RESIDENCE OF EDWARD MORRIS, ESQ.,  
CHICAGO, ILL. HOWARD SHAW, ARCHITECT.



# THE BOOK-PLATE AND THE ARCHITECT



BY SHELDON CHENEY

A BOOK-PLATE, in its simplest form, is a name-label which is pasted inside the front cover of a book to indicate that book's ownership. Usually this label bears some sort of decoration, varying from the simplest bit of ornament to the most complex pictorial composition. The book-plate is the one place where art becomes most personal to the individual man; for in this miniature work of art, if it be of the best, the owner's name and personality are indissolubly linked with the design of a master hand. The use of a fine book-plate adds an individual artistic touch to the library, giving each book the distinctive mark of a particular collector as distinguished from all other collectors; and to the volume it adds that last personal touch which is the delight of the booklover. Often it is an index to the owner's taste and an indication of his personality. And because so many book owners have good taste, book-plate designing has become an art distinct from all other arts, with its own limitations and its own masters.

The story of book-plate designing is much like that of the other arts, except that the roots only go back to the fifteenth century, when books were first printed from type. The story of the book-plate in America is similar to that of American architecture: the continual crudity of the earlier decades, interrupted only by a rare design of artistic worth—most likely an exotic transplanted from another land by a discriminating hand; the almost unbroken mediocrity of the forties, fifties and sixties; the gradual awakening and unrest

of the seventies and eighties; then the sudden appearance of one or two masters, spreading throughout the land the principles of sound design and artistic purpose; and now, in this twentieth century, so pregnant with new movements and new destinies, the universal interest, the following out to the utmost of every tradition and every innovation—and the use of every motive of fact and of imagination—a huge, restive movement, as yet unshaped, but promising perhaps the most glorious blossoming of art that the world has known—this is the story of architecture and all American art even down to the little book-plate.

The average book-plate is not beautiful, nor is the average building; the great majority of people are not educated to that yet, though certainly the time of almost universal appreciation is coming. But the average design is acceptable, passable if you do not look at it too closely, and many designs are beautiful. Of a hundred recent book-plates you may find one or two that are bad; perhaps a dozen which are crude, and then thirty or forty that you would tolerate in your neighbor's books, but would not use in your own. But the other half hundred are pretty and acceptable, and of these eight or ten are genuinely beautiful, an inspiration, a delight to the owner and to collectors. This is encouraging.

Fortunately there are fewer readers each year who consider that books are only for use, and that cheap printing and paper covers are good enough so long as the author's words are intact.

That sentiment is in keeping with the man who is willing that his house shall be nothing more than a shelter from the elements. But happily throughout the country there is an increasing appreciation of fine printing and beautiful bindings, and as a last touch, of beautiful book-plates.

The art of the book-plate lies half way between the field of pure graphic art and pure decoration. The design must fill a set rectangular space in such a way as to be pleasing to the eye—must be decorative or ornamental—but it must also carry some meaning, must be graphic to a certain extent. It is less like an illustration, which is almost purely graphic, than like a poster, which is "pictorial decoration." But it is unlike the poster in that the poster's first duty is to shout, as artistically as it can, a message to the passerby, whereas the book-plate's duty is a sort of quieter reminder, as befits the inherent dignity of books. It is less like a book decoration or an architectural ornament, because it must carry some personal suggestion of the character or tastes of its owner, picturing or at least symbolizing something individual in him.

No one can state exactly what a book-plate should be, just because the design is such a personal matter. And outside of the personal equation, a design which harmonizes with a delicately tooled binding may lose all its beauty when placed on an art nouveau cover.

There is a wide range of excellence from the delicate vignetted etching to the "meat-axe" type of woodcut, and the critic must be catholic in his tastes, and seek the beauties of each style. However, there are certain underlying principles which should apply to all designs. These may be considered under three heads: The conception, or idea, of the plate; the anatomy, or design, and the execution.

The conception is more the concern of the book owner than of the artist. That the main motive should be individual to the owner is the almost universal verdict of students and designers of *ex libris* (a term synonymous with

book-plates). It may be indicative of his possession, or of his tastes, of a hobby perhaps, but in any case it should be individual, personal to him. A library interior, a specially loved landscape, a garden view, a favorite author, a coat of arms—these are favorite subjects, each representing the owner to some extent. The use of such motives shows thought, purpose and meaning back of the design. But if for some reason the plate is not symbolic of its owner, it should at least be symbolic of books or bookishness. A few designers claim that the meaning does not matter so long as the composition of the design is pleasing to the eye. But somehow it is not satisfying to use a design which would mark just as well the books of your dentist or your grocer. Still, some "art dealers" do sell prints from the same drawing, with only a change of name, to as many people as apply. That seems like living in one of those monotonous blocks in which the fronts of all the houses are exactly alike.

The anatomy or design of the book-plate, the arrangement of the parts after the idea is conceived, follows exactly the laws of the other branches of art. There must be due consideration of lines, masses and forms, subordination of detail, and all the other principles of composition. Most especially there should be one main motive to which everything else should be subordinated, thus gaining unity of effect. The worst temptation the book-plate designer has to avoid, and especially so when the owner dictates the subject, is to overcrowd designs and produce undue complexity. Because the cover within which the print is to be pasted is always rectangular, generally with the longer way up and down, that form is most suited to book-plates. As the print, unlike an illustration, always appears by itself, it must be complete in itself. Where the main motive is rather pictorial than decorative, this feeling of completeness is most often obtained by the use of a surrounding conventional border. In any case the arrangement should be such that the final design will be a complete framed picture,



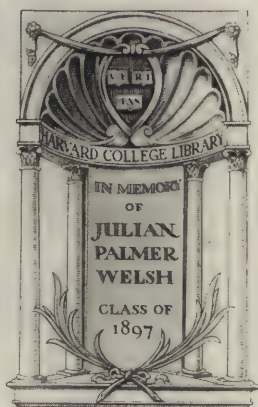
not vignetted, able to stand by itself, so composed that it will attract the eye pleasingly.

In execution the conventional or decorative style is more suited to *ex libris* than the realistic one. The weak line of pictorial work is peculiarly unsuited. At the other extreme the heavy solid blacks of poster work glare unpleasantly from so small a print. There is a happy medium, perhaps the slow decorative line of Durer, which is the ideal for book-plate execution. This matter of technique is bound up more or less with the process of reproduction.

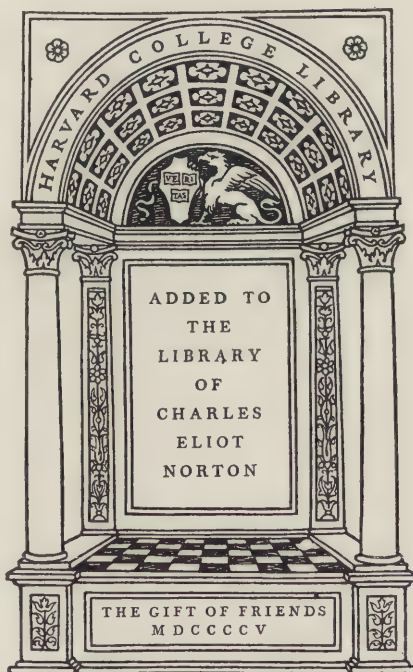
The great majority of book-plates are reproduced by the zincograph from pen-and-ink drawings. But the finest prints are from hand-engraved copper plates. Copper engravings had almost sunk to the level of the lost arts when the increased demand for book-plates brought into being a new school of engravers. Of late years the finest work executed with the engraver on metal has been in book-plate designs. Indeed the book-

plate has accomplished a small sort of renaissance of the engraver's art. One

tions of the book-plate than the freer, undecorative etched line. Wood engrav-



BY BRUCE ROGERS.



BY BRUCE ROGERS.

commonly hears the complaint from the beginning collector or from the student with half knowledge, that copper-engraving prints are too elaborate and "finicky." The criticism arises usually from lack of knowledge, and impatience with a form of art, the appreciation of which depends on full understanding. It is difficult to believe that a child or a person untutored in music would prefer Chopin or Grieg to ragtime. Appreciation of the jewel-like prints of Sherborn and French is just such a matter of artistic education. Certainly there is no other book-plate which so completely harmonizes with a richly tooled binding, and which so satisfyingly identifies a book, as the copper plate engraving. Etching—that art in which there must be such intimate connection between the hand soul of the artist—without doubt stands next in value as a book-plate process. It is less satisfying than copper engraving only because the conventional line of the latter more exactly fits the limita-



BY CLAUDE BRAGDON.

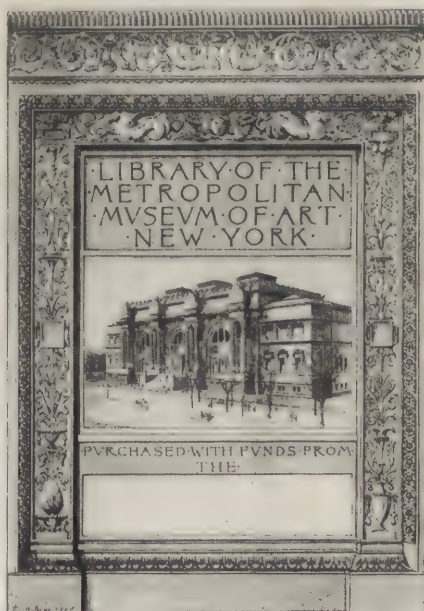
ing, when handled by a master, retains the charm of hand-produced prints. Copper engraving, etching, and wood engraving, are the three "hand" processes of reproduction, always affording in the work of the true artist that indefinable something which is inevitably lost in mechanical reproduction.

Of the mechanical processes, photogravure is the only one which has the richness of the copper plate engraving or etching. For the heavy lines and solid blacks of pen drawings the zincograph is the commonest and most satisfactory process. The half-tone process, reproducing wash drawings, is peculiarly unsuited to book-plate work. The cheapness of making the zincograph "block," the cheapness of printing from it (given the drawing, the making of the block and several hundred prints will cost not more than four or five dollars), and the wide use of pen-and-ink as a medium, have conspired to make the zinco process almost universally used—except by the most discriminating.

The history of the book-plate art goes back as far as the history of printing. When movable type first came into use, in the fifteenth century, books immediately became comparatively common, and the need for the book-plate was born. In Germany, where the *ex libris* originated, Durer and Holbein, and the "Little Masters" quickly raised the standard

of the art to the highest plane—one seldom touched again until the present renaissance. The art spread, with the spread of books, to France, to England, and to other countries. In England occasional designs came from the hands of such famed engravers as Bartolozzi, Hogarth and Bewick.

But it remained for the quarter century just past to see the art occupying a place of its own, distinct in its aims and its limitations, and claiming all the time of the greatest decorative engravers. About 1890, in England, a great impetus came to the art when a group of designers and collectors banded themselves into the first *ex libris* society, and almost the first publications on the subject were circulated. From that time until his death, this year, Charles William Sherborn held first place in the ranks of the world's book-plate makers, and he will go down in art history as the foremost decorative engraver of his day. His book-plates have a richness, a simplicity of treatment, and an elusive luminous quality which have not been equaled since the times of Durer and the Little Masters. He was



BY SIDNEY L. SMITH.





BY FRANK C. BROWN.

justly called "the modern Little Master." Of the living English engravers and etchers of book-plates George W. Eve is the greatest. His heraldic work is almost the equal of Sherborn's finest armorial plates, and has a certain rich fullness of effect which no other artist has achieved. Of the English designers whose work is mechanically reproduced, the foremost are Robert Anning Bell, Harold Nelson, Joseph Simpson, Walter Crane, Edmund H. New (who has used architectural motives in a series of beautiful designs), James Guthrie, Byam Shaw, and T. E. Harrison. Gordon Craig has produced a remarkable set of woodcut prints, and many famous artists have designed occasional plates.

In Germany book-plate designing has to some extent deteriorated into a mere seeking for the grotesque, though some designers have kept their heads in the counter-currents, and have achieved a remarkable success. In the German de-

signs there is great originality, superb freedom of handling, and masterly use of color, but the subjects chosen are so often weird, and the originality is so often pushed to crudity, or imbecility, or even indecency, that the average Ger-

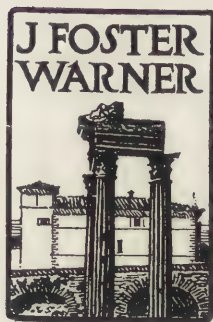
man plate is less in place on the cover of a dignified book than as an illustration in the sprightly pages of "Jugend." In Austria there is a very successful group of ex libris designers, though Vienna is by no means free from the exaggerated influences that hold sway in Munich and other German art centers. In Switzerland, in Italy, in Spain, there are successful designers of book-plates; but in France ex libris designing has not kept pace with its sister arts—indeed the country



BY PAUL METZ.

can point to hardly one conspicuously successful designer.

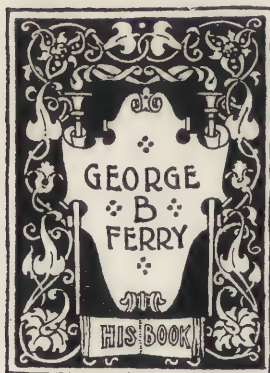
In the United States the art has flourished ever since the awakening in England, and this country is fairly classed with England and Germany in the num-



BY CLAUDE BRAGDON.



BY GEORGE B. FERRY.



BY GEORGE B. FERRY.

ber of plates produced and in the excellence of the work of the best designers. Edwin Davis French was the greatest of American book-plate engravers, and rivaled Sherborn in the gem-like beauty of his prints. He was less versatile than Sherborn, and lacked a certain studied carelessness which distinguished Sherborn's line, but as a master of the slow decorative line he was unequalled. He, too, carried on the traditions of the Little Masters, bringing something of the luminous beauty of their prints to the treatment of thoroughly modern subjects. J. Winfred Spenceley excelled in a certain chaste, clear-cut sort of engraving, but his greatest claim to recognition comes from those charming book-plates in which he etched bits of landscape. He was the nature-poet of the book-plate world, and each of his little landscape prints seems the embodiment of some ecstatic poetic mood.

Of the living American engravers, Sidney L. Smith and William Fowler Hopson are the foremost. Smith is master of a very delicate, rich sort of engraving and etching. As a portrait etcher he is unexcelled. Hopson is equally successful as copper engraver, etcher or woodcutter. His plates exhibit less grace and less reliance on beauty of line than those of the artists mentioned, but there is a certain intimate quality, a human touch, which makes them more personal to the owners than the more decorative work. He is unsurpassed, too, as etcher of Bewickian bits of wooded streams. Edmund H. Garrett has etched some of the finest of American book-plates, distinguished for their daintiness and grace. F. T. Chamberlain has made a series of designs unusually vigorous for etchings. Arthur N. Macdonald and Frederick Spenceley are attempting to carry on the traditions of French and J. Winfred Spenceley in copper engraving, but as yet they lack the complete mastery of their tools, coupled with unfailing good taste and artistic perception, which placed the latter two at the forefront of American engravers.

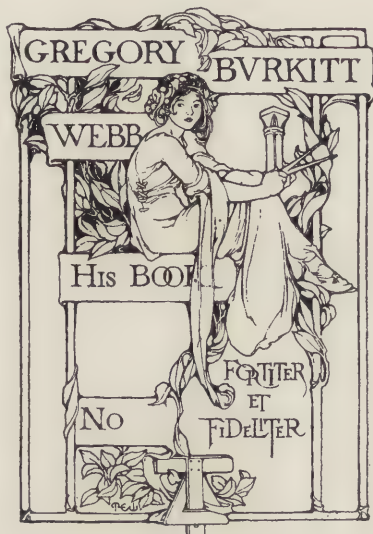
Of the American designers who work in pen-and-ink or tone for mechanical



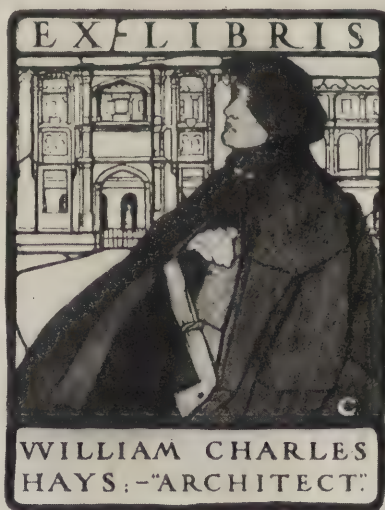
reproduction there are two classes: Those who are best known in the other arts, as Maxfield Parrish, Edwin Abbey, Howard Pyle, E. H. Blashfield, and Winslow Homer, who have made only an occasional book-plate; and those who, although they have not in every case reached the first rank in illustrating or painting, have achieved conspicuous success in book-plate designing, both in number and quality of prints. The names which most frequently appear in the portfolios of the discriminating collector are: Louis Rhead, E. B. Bird, Claude Bragdon, William Edgar Fisher, Albertine R. Wheelan, C. V. Kirby, Frances Delehanty, Jay Chambers, Frank Chouteau Brown, Wilbur Macey Stone, George Wharton Edwards, L. S. Ipsen, Arthur H. Noll, Beulah M. Clute, T. B. Hapgood and Bertram G. Goodhue. Besides these there is a little group of artists who are doing immensely interesting things in wood engraving. George Wolfe Plank, Howard McCormick and A. A. Lewis are hewing their ways to book-plate fame by means of the wood block.

It is well to turn now from the generalities of the subject to the ways in which it may specially interest the architect. Book-plates may be architecturally interesting in three distinct ways: On account of the use of architectural motives or details; as the personal plates of architects, affording a view of what subjects the majority of book lover architects have chosen for their own use; and book-plates made by architects—a large class, because the architect's training peculiarly fits him for this branch of decorative black and white design.

Of the designs bearing typically architectural features the greatest number are those in which columns, pilasters, arches, mouldings and other architectural units and details are used purely as ornaments harmonizing with suitable inscriptions. One of the finest examples of this kind of design is that for the Charles Eliot Norton Library of Harvard College, one of the most dignified of American university plates. It was designed by Bruce Rogers, who has used the same sort of



BY MARGARET E. WEBB.



BY EARL STETSON CRAWFORD.



BY ELMER GREY.



BY ELMER GREY.



BY FRANK C. BROWN.

architectural motives with such notable success in his typographical compositions for the Riverside Press. A similar design, which is also reproduced here, was made by the same artist for the Harvard Library, the Julian Palmer Welsh memorial plate. Though delicately engraved on copper by W. F. Hopson, it loses here all the richness of the copper plate print. While it is less beautiful than the Norton plate, it still must be considered a very successful composition. The use of an architectural doorway as the frame of a more pictorial design is illustrated in the Chicago Woman's Club plate, by Claude Bragdon, a very clean cut, graceful piece of work. It is interesting to note that the proportion of the classic doorway is almost exactly that of the usual type page and of the greater number of book-plates.

The prints of the best engravers, and especially those of French, Spenceley and Smith, are unusually rich in the use of architectural borders and mouldings for decorative details. And of course the architect-designers naturally turn to their own technical books for the accessories of their plates.

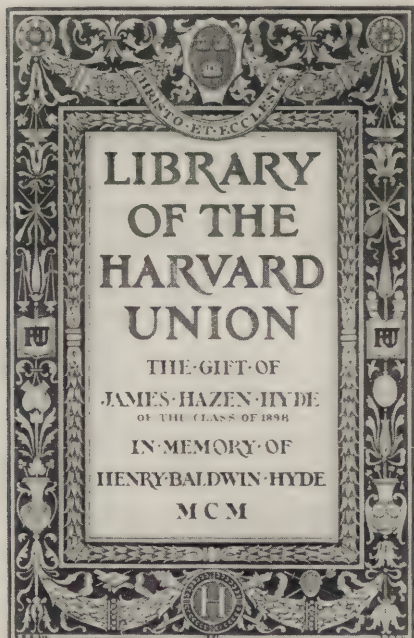
A second group of ex libris in which architectural motives are prominent is that formed by the plates picturing famous buildings. The Parthenon, St. Mark's, Notre Dame de Paris (so aptly used on Victor Hugo's plate), the English cathedrals—these and many more are to be found in the book-plate collector's albums, chosen as subjects either for their artistic or antiquarian significance, or for some obscure personal association.

A very common motive in public library plates is a view of the building within which the book-plate is used. Where the building is architecturally satisfying, no more dignified and suitable subject could be chosen for the book-plate design. The Library of the Metropolitan Museum of Art, Princeton University Library, the Lynn Public Library, the Utica Public Library, and many others, have successfully used this kind of ex libris. The Metropolitan Museum plate is illustrated here. It is a very beautiful and delicate etching, though it



loses all of its richness in the mechanical reproduction.

It is curious that the similar use of the home as a motive in personal book-plates has been so restricted. Of several thousand designs in the writer's collection there are not a score in which the houses of the owners of the plates are shown. Two examples are illustrated, both designed by Frank Chouteau Brown. The one bearing the inscription "From my home at Thirty Highland Street" is novel in that the name of the owner of the book-plate is omitted. Of course it serves its purpose as a reminder to forgetful book borrowers quite as well as though it exhibited the name, but the name and not the address is the obvious and usual thing. In the second example the plate of John P. and Emily G. Marshall, the architect has built a design around his own sketch of the house. It forms a very pleasing composition, well suited to use as a book-plate. The library interior, most often with an open window affording a view of a garden or landscape, is a common motive on per-



BY BERTRAM G. GOODHUE.



BY W. P. GARRISON.

sonal plates, and a very satisfying one. The picture of a garden by itself is one of the most attractive subjects used. In the Anson and Anita Blake design, which is shown here, an architectural garden is beautifully pictured. The original prints are in photogravure from a drawing by Paul Metz.

Of the plates used by architects the subjects range from the purely decorative or armorial to the frankly pictorial. One would suppose that the architect would invariably choose a subject in some measure typical of his profession—and probably the great majority of architects do use such designs. The J. Foster Warner design, with the broken columns in the foreground and the building at the back, is an example of an architect's purely architectural plate. At the other extreme is the plate used by A. C. Clas, the architect and civic improver of Milwaukee. This is a purely decorative treatment of Mr. Clas' initials, surrounded by an ornamental grape design. It is the work of his partner, George B. Ferry. The plate which Mr. Ferry made for his own use is also purely decorative. The plate of William Charles Hays again is

typically architectural. The collector with the portfolio, and the building in the background, are reminiscent of the owner's student days in Paris. It was there in fact that the plate was designed, by his fellow-student, Earl Stetson Crawford.

The plate of Gregory Burkitt Webb is also that of an architect. Here the profession is symbolized simply by the triangle and square, and by the compasses. Perhaps the girl is meant to represent "Architecture"—she is quite pretty enough to personify any one of the arts. This beautifully rendered plate was made by the architect's sister, Margaret Ely Webb, well known as an illustrator. The James C. Plant design is typically architectural, not only in the use of the central column, but in the border as well. The plate of Elmer and Milicent Grey is by Mr. Grey, one of the most noted of Western architects. The architectural tracery and the lyre suggest architecture and music, the one for Mr. Grey, the other for Mrs. Grey. Incidentally it may be said that this is a good example of the "joint" plate, in which the names and interests of husband and wife are combined in one design.

Books are even more likely to disappear from an office library than from a private collection. One therefore occasionally finds a book-plate bearing the name of a firm. The little F. and C. design is an ideal one of its kind. The facade it shows was well chosen for the purpose, and the free rendering is typically that of the architectural office. It was designed by Elmer Grey for Ferry and Clas. The second office plate which is illustrated is that of McKim, Mead and White. It is not at all architectural, but it is continued in use on account of its sentimental interest. It is a woodcut made by Wendell Phillips Garrison, a brother-in-law of Mr. McKim. The design has a further interest in that it was used as the firm's distinctive mark in some of the first competitions it entered.

The architect as book-plate designer has been a success in almost every case. This branch of miniature art work has certain limitations and certain ideals of

its own which fit it especially to the architect's hand. There is some elusive feeling for decorative line, and some subtle appreciation of the value of proportion and proper spacing, which is essential to the makeup of the book-plate designer. The illustrator often lacks these things—and many an eminent artist has failed in the book-plate field—but they seem always to come with long architectural training. When an architect designs an *ex libris*, it may fail as a picture, or its symbolism may not satisfy, but it almost invariably fits its place within the cover of a book, being formally built up on a framework of good composition with strong decorative lines. The successful architect is always a man of broad artistic perception and appreciation, and it is not surprising that he should so often turn in his leisure hours to such an attractive little art as book-plate designing, either as pure recreation or as a serious "avocation."

The architect whose work is best known to book-plate collectors is Claude Bragdon, of Rochester. The designs for the Chicago Woman's Club, and for J. Foster Warner, which are shown here, are from his pen. Of all the designers he exhibits the greatest economy of line and the most decorative use of the pen. To him the ideal book-plate is something approximating the Japanese "mons," or printer's mark, a purely conventional bit of decoration. But on the other hand his designs are almost unfailingly individual and personal to the owners. Altogether he has been as successful as any American designer of *ex libris* working for process reproduction.

Frank Chouteau Brown, an architect who has made a signal success in the field of decorative lettering, has made many book-plates. His work is less clean-cut than Bragdon's, but has the same open decorative quality. Needless to say, the lettering on his designs is always faultless. The James C. Plant plate is an early one, and hardly representative of his later work. The "Thirty Highland Street" design and the Marshall plate are more typical. Some of his simpler marks, none of which, however,



are architectural, are most charming bits of decorative designing.

Bertram G. Goodhue, who has attained a place among the foremost American architects, has long had an interest in all the book arts. He has been successful as designer of types and of book ornaments, and his place in the book-plate world is a peculiarly exalted one. He has made perhaps not more than a score of plates, but these are among the finest of all American examples. They exhibit unfailing good taste, coupled with a wonderful power of draughtsmanship. The illustration given here is of the Harvard Union plate, a beautiful and dignified conventional design.

The plates made by Elmer Grey for Ferry and Clas, and for his own library, are but a small part of his book-plate work. Thomas Tryon's designs also are well known to collectors. They are rich in architectural details, and they always are dignified in subject and treatment. Howard Van Doren Shaw is another architect who has made many excellent plates. Howard Sill was one of the

first architects to become interested in the book-plate movement, and he is represented by many excellent designs, some of which he etched on copper. A. B. LeBoutillier has achieved a notable success in decorative work of all kinds, and some of his book-plates are models of clean-cut design.

As this is the first attempt to enumerate the important architect-designers, the list is necessarily not complete. Doubtless there are many others who have made book-plate design a specialty. And the architects who have made one or two plates each are legion. A mere catalog of these, however, would be uninteresting.

The writer only hopes that he has carried the conviction that if an architect's heart is in his work, some reminder of his profession will be the most fitting subject for his book-plate design, and that only the best is worth while in book-plate art. If he has done this, and incidentally has outlined the history and general underlying principles of this gem-like art, he has not failed of his purpose.





Sarnath—Fragment of Buddhist Work.  
Sanchi—Detail of Tope Railing.  
Sanchi—The Railing Surrounding the Tope.

Hullabid—Detail Carving of Exterior of the Temple.

Sarnath—Fragments of Buddhist Carving.  
Sarnath—Fragment of Buddhist Work Recently Excavated.



# THE ORNAMENTATION OF THE EARLY STONE ARCHITECTURE OF INDIA



~ BY CHARLES W. STOVCHTON

IN EVERY DEVELOPMENT of architecture that embodies the needs of a people and truly expresses their ideas, the applied decoration serves as an easily read commentary on the architects' notions of fitness and beauty. Relieved as it is from the practical limitations of building, the commentary of ornament is more free than the text of construction, but while proceeding in this freedom to do what it pleases, stone carving, at least, finds itself much influenced and restrained by the intractable nature of the material that exacts from the artist an amount of effort not to be entered upon lightly nor without good tools in skilful hands.

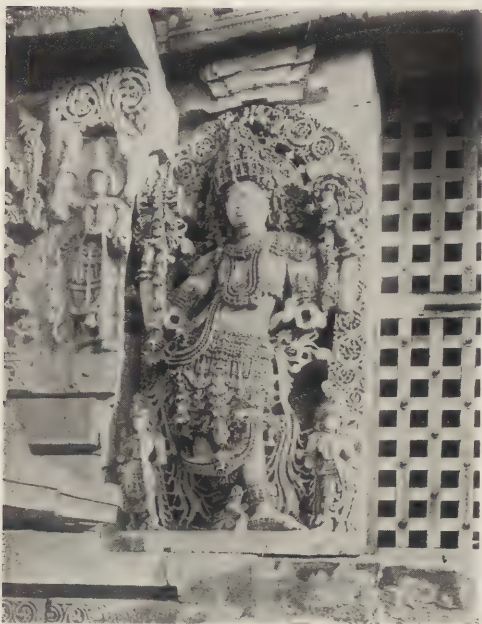
Self respecting styles of architecture have always carried their decoration with becoming restraint, using it to relieve and accentuate their too rugged forms with its touch of elegance. These forms are, themselves, often influenced by the ornament until it becomes an organic part of their composition, for structural design and decoration proceed together, and are insensibly affected by the same conditions, the former meeting the practical requirements of climate, usage, and the genius of the builders; the latter serving as a sensitive response to the builders' aspirations for something more than mere construction.

Decoration must also, in some sort, be the creature of the materials at the designer's hand, and whether he will carve his stone, inlay it with other stone, or apply painting, or whether he will work in brick and tile are questions generally answered in advance for him by the resources of his field of building. These several methods of decoration find themselves used with certain styles and in certain well defined ways, while always

bearing some trace of the subtle impress of the artist and of his time.

In the palmy days of the growth of styles, when each knew its place and kept it, each one also had its own characteristic and invariable mode of decoration, with whatever diversity of gifts in the handling of it. In Egypt carving served only to give some light emphasis to the most significant parts of the structural members, leaving the walls and large surfaces to painting, on slightly incised panels. The Greeks and Romans fluted their columns, enriched their mouldings, capitals and brackets, merely adding a fleuron here and an antifixe there, as a point of interest, because they were beautiful, but in general leaving their walls severely plain. In the repose and balanced proportions of all the members they found ample satisfaction, as indeed we still do, although we view but the ruins of their works, with the colors faded, their carvings decayed and gone.

Other ideas than these entirely ruled the Architects of India, different and separated as they were from the workmen of the West, and yet all unconsciously related to them. Through sixteen centuries of prolific building they applied their oriental ingenuity and passion for detail to the carving of every square foot of wall and piers, every running foot of mouldings that they erected, regarding the structure rather as the chosen field of their decoration than for itself, and willing to pay the cost. Their posterity in each generation evidently approved such a theory of design, for they continued its unvarying practice, but whether the monuments resulting from this theory were greater works of art or less, and worth the enormous labor they must



HULLABID, DETAIL.

have cost, is quite another question. Here, if anywhere, the text and its commentary are ample, and in them the brooding, mystical life of India stands completely expressed before us, nor would any one wish that expression other than it is, even if wishing would make it possible. We are willing to have other people do things in the arts which we should not think of doing ourselves.

As we examine one monument after another we are astonished at their evidence of the abounding energy and spirit which the Indians brought to their work where now the same people, living in a land where it seems always afternoon, appear so apathetic. The prolonged and lavish effort devoted to the completion of these works must, we feel, have called for such lives as were only granted to the race of men before the flood. The amount of this labor which erected mountains of stone or hollowed mountains into caves and then worked their unyielding surfaces into intricate lace patterns of ornament, and the evident skill with which this architecture and these decorations were composed claim our reluctant admiration, while exciting at times

our impatience at the frequent misdirection of it all.

Commencing, it may be, with the same traditions and models of the middle country and the Near East, they did not simplify and refine their forms as did the Europeans. Here the ornament obscures more often than it accentuates the main architectural lines covering piers, lintels and columns with confused and huddled carving, often exquisitely wrought, or transforming the piers, as at Congeveram, into the weird and restless forms of rearing horses whose fore feet rest upon spears held up by sculptured men; or elsewhere applying irrelevant repetitions of carving to every individual stone in all the courses of the grim temples of Bhuvaneshwar and Puri, and to every separate course meandering around the star-shaped temples of Hullabid and Baillur.

Their ability, shown in the design and execution of such works, assured them an evident right to their own apportioning of the elements of their cost. In doing this they must often have restricted the size of their temples, expending, we may assume, Rs. one lakh on the struc-



CHIDAMBARAM, PORCH.

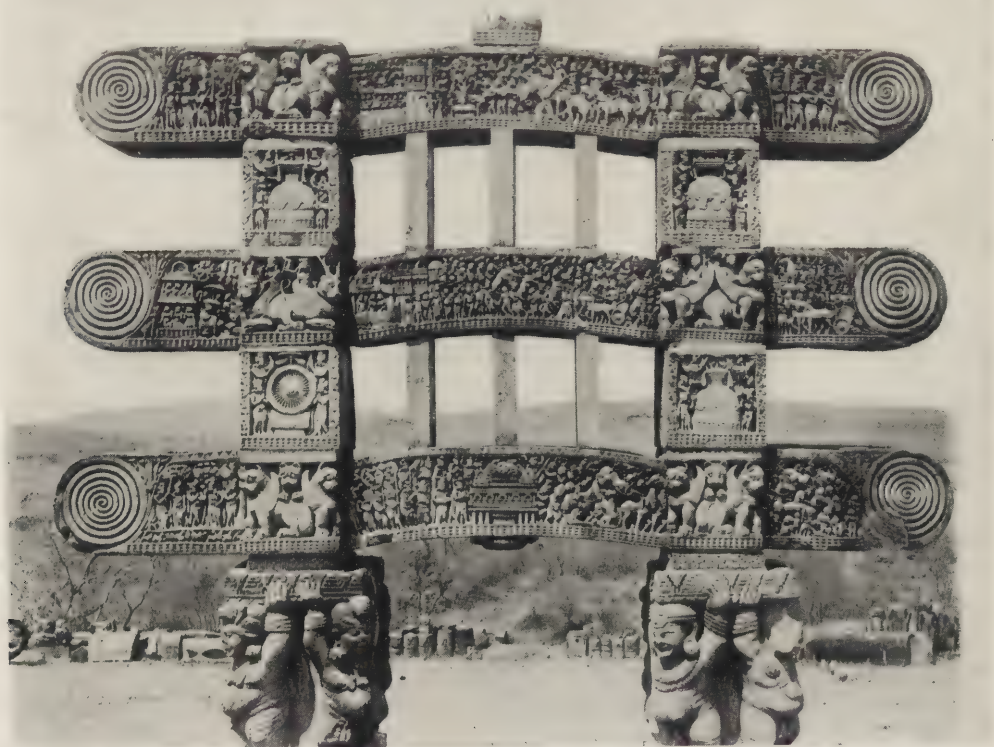


ture, and three lakhs on the all-over pattern of decoration. The clients of those days evidently thought that this was the proper thing to do, for something like this division of the cost was often repeated in the work of all the styles through all the centuries of Indian art.

This surface work of carving modeled in the round, with its infinitely varied suggestion of human and animal life, betokens much more than a reminiscence and restudy of the traditions of the brick

of composition, modeling and color, while still showing the oriental, barbaric richness of surface on whatever material expressed. The realization of this tendency to illustration when it requires the laborious cutting of hard stone seems less appropriate, in a way less genial, than when it is given by painting or by modeling clay, covering it with an iridescent glaze, firing it and building it into glowing brick walls.

The world left them to themselves in



SANCHI, SOUTH TORAN.

and tile of their remote progenitors, who had streamed through the passes into the peninsular from the West, as it was equally unlike the smooth surfaced inlaid and pierced stone work of the Moghuls who, at a later period, were to occupy the north of India. The mid-Asian traditions of these early peoples were soon dissipated, and died out from disuse when the new life opened to them in the Panjab, Oudh and Bengal. Their art grew at once into an original expression

their new homes. The thought of the utter isolation of these people behind their mountain barriers and beyond the untraveled seas during all of these formative centuries of the arts of Europe affects us with a feeling of loneliness expressed in the Chinese legend told by T'ao Ch'ien of the sequestered Peach Blossom Vale of Youth visited once by a humble fisherman, and never found again, where the people lived on, concerned only with their own affairs, and

unaware of the passing of the Han dynasty and of the doings and progress of the outer world. We long to discover some continuity of association with the classical civilization were it but in the faint trail of Alexander's incursion. Some influence there doubtless was affecting the Buddhist cult and art and coloring its representation from Peshawar southward and as far beyond the northern hills as the oasis of Khotan and even to where the outposts of China pushed its western frontier into the Taklamakan desert. We shall, however, look in vain for anything more than casual details and fragments of classical art, statuary, sculpture and cave frescos showing a foreign influence and significant handling of alien forms smuggled through the northwestern pass and acclimated, for a time, in Gandara, west of the Indus, thence to appear in diverse places as an unexpected embellishment of the native work. These aside, the whole composite school of architecture of the various periods in the north and the south—Buddhist, Jaina, Dravidian and Chalukyan—illustrate a phenomenon of extraordinary human interest, no less than what these various races could do when left entirely to themselves to work out their own conceptions of the arts. Without the illumination of Greece would Europe, in the same period, have done as well?

The early Aryans were not builders. No masonry constructions worthy of the name of architecture of a period before that of King Asoka have come down to us, but from his time the Buddhist work, in Turanian hands, forms a long and varied series, commencing at Ajanta with the rock-hewn temples, and at Sanchi, with a primitive tope surrounded by a stone railing with four high gates, of the period of the first century.

On these monuments the leading decorative motives are the familiar Buddhist emblems of the wheel of the law, the pillar and its lion capital, the sacred tree, the shrine and the railing, as shown in our illustrations; and at a later period, effigies and paintings of Buddha in his various manifestations. Contemporaneous with this, and often side by side with

it, as in the cave temples, arose other forms of design enshrining other forms of religion in numberless temples, and in this service embodying the art instincts of the different races in possession in the north and east and south. The illustration of this decoration might be extended indefinitely without repetition. A few typical ones are given from a supply that seems inexhaustible.

In the sculpture on the railing and Toran gates at Sanchi we have some of the earliest Indian work, of the first century, entirely unaffected by any outside influence. Here are the Buddhist symbols forming the ornament, a railing around a mound in actual construction, appearing also as a conventional design upon its own gate posts, with naturalistic representations of the peaceful pursuits of men in towns, of kings going out of the city gates to battle, of elephants at work, and more questionable animals, all composed with admirable breadth and carved with spirit.

Of a middle period are the temples of Hullabid and Puri, and of a much later time the porch at Chidambaram and the Ramesseram temple. In the successive periods the forms change, but not their treatment. In rearing these prodigies of laborious craftsmanship the builders have measurably succeeded in making small things look gigantic by the exuberance of labor bestowed upon them. Comparison with European work would be difficult. If made it would have to be with the classical forms for structural composition, and with the more florid phases of Gothic for surface and decoration, and yet how different are they from either, from the fanciful and aspiring lace work of the one; from the austere and pensive marbles of the other. How differently we regard them in their common decay, the Indian disquieting itself in vain with all this burden of carving, the Greek arousing the instinctive sympathy that we feel for the fallen fortunes of people whose ideas and ideals are still our own.

These Chalukyan architects must have wearied even the artisans of the patient East with their vain repetitions. The photographs do not adequately realize for us this quality, but some notion of



the mere amount of detail may be given from its extent in a particular case.

At the temple of Hullabid, in Mysore, the old capital of the Ballala kings, built in the twelfth century, they carved all of the stone courses forming the walls and running in and out of the re-entrant angles until each extends to about seven hundred feet, in the following scheme of design, from the bottom upward, all executed in high relief or in the round. The base course has two thousand elephants walking around on their hind legs, and then a course of conventional lions, of horsemen, of bas-relief scenes from the Ramayana representing the conquest of Ceylon; another course of celestial beasts and celestial birds; a frieze containing tableau groups of human life, and finally a cornice and rail of panels with two large figures of men in each.



SANCHI, DETAIL FROM TORAN.



SANCHI, DETAIL FROM NORTH TORAN.

While the pictorial aspect of this carving here and elsewhere reflects in general a cheerful view of life, the buildings themselves seem strange and forbidding, with a brooding melancholy in their partial desertion which even the tropical sunlight and the cerulian sky can not dispel, as they lift their huge, gaunt masses out of the tangled wilderness of vegetation. One is oppressed with the thought of the life which they were built to serve, and which has, for so long a time and so completely, left them. For the most part they stand in solitary state, or casting their long shadows over some scattered and dispirited village. Their grandeur is that of forgotten peoples beyond our range of associations, and yet so strong is the impression and personality of architecture that it seems as though in their presence the old, vigorous races were still in possession, and still lording it over their degenerate successors who live about their monuments, to them the mere shells of mighty works which they could not have originated, for which they have little use.



ST. PAUL'S CHAPEL  
NEW YORK CITY.



# EARLY AMERICAN CHVRCHES

## PART IX

### ST. PAVL'S. ST. MARK'S. ST. JOHN'S. CHAPEL. CITY OF NEW YORK— TRINITY CHVRCH. NEWARK, N.J.

BY AYMAR EMBURY, II.

THE OLD PRINTS and drawings of the city of New York show a multitude of churches, some so far as can be judged from rather crude drawings of the time, of great architectural merit. It is much to be regretted that all of these, with the exception of the three of which we are speaking in this article, have disappeared and in many cases leaving hardly a memory behind them; in others succeeded by newer churches farther up town. These three fortunately are every one of them exceedingly interesting architecturally and in the case of both St. Paul's and St. John's possessed of considerable historic interest, and it is certainly to be hoped that they will continue to be preserved as monuments of old New York. St. John's and St. Paul's are "Chapels" of Trinity Church; St. Mark's an independent congregation founded by parishioners of Trinity, was the first Episcopal parish of New York City. The first church structure of the Protestant Episcopal church in New York was a small chapel within the fort erected by the English when they took possession of Manhattan Island, and was called King's Chapel. The original Trinity Church building was completed in 1697, was enlarged in 1737, and was burned in 1776. At the close of the Revolution, 1788, a new structure of lesser size and of inferior architectural merit was constructed which soon proved insufficient for the needs of the congregation, and the present Trinity Church was started in 1841. Both the type of design and the date of construction of Trinity Church preclude its inclusion in the present series of arti-

cles, since it is distinctly an English Gothic church, and one of the best which has been erected in this country, but this brief history of the parish has been included because in its earlier stages at least it is that of the parishes of St. Paul's and St. John's. Of the three, St. Paul's is perhaps the one most possessed of historic interest; it is also the oldest, as its corner stone was laid in 1756, and architecturally the building compares not unfavorably with the best of the English church work in which the classic orders were used. It was designed by a Scotch architect, Macbean, although I have heard a tradition to the effect that the tower was designed by some French architect, and was added to Macbean's design. This theory hardly seems borne out by the appearance of the building itself since the tower is perfectly in harmony with the remainder of the structure, and in my opinion at least is one of the most agreeable Classic spires in existence. The portico on Broadway, which is really the rear of the church, is exquisitely designed, the columns, though far more slender than those of the typical Classic, being beautiful in the extreme. The interior too is graceful, charming and dignified, and is especially of interest because of the many memorials to famous men which it contains. In the church yard are buried the Irish patriot, Emmett, and that other distinguished Irishman, General Montgomery, who was killed at Quebec and whose body was brought to New York for interment. This monument was designed in France and purchased by Benjamin



INTERIOR OF ST. PAUL'S CHAPEL, NEW YORK.





Photo by August Patzig & Son.

INTERIOR OF ST. MARK'S CHAPEL, NEW YORK.



Photo by August Patzig & Son.

ST. MARK'S CHAPEL,  
NEW YORK CITY.





Photo by August Patzig & Son.

ST. JOHN'S CHAPEL,  
NEW YORK CITY.



Photo by August Patzig & Son.

INTERIOR OF ST. JOHN'S CHAPEL, NEW YORK.



Franklin, who sent it to this country in an American privateer which was captured by a British gun boat, but as may be inferred, at the conclusion of the war it was again secured by the Americans and placed in its present position. The present organ of St. Paul's is not the original one, this having been sold to St. Michael's church, Marblehead, when the present organ was installed. Among its former parishioners St. Paul's numbers some of the most distinguished men instrumental in the establishment of the United States.

George Washington occupied a pew here, which is marked by a tablet, as is that of one of the English commanders, General Clinton. Major Andre, Sir Guy Carleton and Lord Howe, of whose incapacity an English historian says "that no man except George Washington did more to establish the independence of the United States" were also attendants at this church during the Revolution.

St. John's Chapel in Varick Street was built in 1807, and was designed by John McComb, the architect of the New York City Hall. At the time of its construction it fronted on St. John's Park, now occupied by the freight terminal for the New York Central Railroad, and its parish, for a few years at least, was the most fashionable in New York. The

building is architecturally not quite so interesting as either St. Paul's or St. Mark's, and the crowding of surrounding buildings close up to it has very materially reduced its appearance. Several times during the past few years there have been rumors that Trinity corporation was about to tear it down and erect a commercial building on its site, as the surrounding population contains such a very small percentage of Episcopalians that its usefulness as a church building has largely ceased; but this has been as often denied by the corporation, who are apparently as awake to the fact that this very great memorial of our early church history should be preserved as are the architects and the public of New York.

St. Mark's Church at 10th Street and Second Avenue was built on the site of an older church of the Dutch Reformed Faith, and a memorial stone to Peter Stuyvesant, the former governor of New Amsterdam, who died in 1685, is incorporated in the present structure. A great grandson of this Peter Stuyvesant (also called Peter), gave the site and the surrounding lots to St. Mark's. The corner stone of St. Mark's was laid in 1795 and the church was opened for services in about 1797. The architect of the building is not known to me and seems to have been forgotten.





Photo by August Patzig & Son.

INTERIOR OF TRINITY CHURCH,  
NEWARK, NEW JERSEY.





Photo by August Patzig & Son.

TRINITY CHURCH,  
NEWARK, N. J.

## TRINITY CHURCH, NEWARK, N. J.

THIS BUILDING was constructed in 1805. but, as has unfortunately been the case in a good many of the early American churches, I have been unable to find the name of the designer, either because I have not been able to find the people who knew it, or because the records have been destroyed, or as in some cases because there was really no recognized architect. There are certain features of this church building which rather indicate that it was built by some local contractor under the general guidance of the rector or vestry, the most important of these, being the use of pointed and round windows in the same building. Practically all of the older Dutch churches in New Jersey were constructed with pointed windows of true Gothic type, although the details of the balance of the structure were as a rule Classic, and while I do not feel sufficiently sure of my ground to make any definite assertion on this point, it seems probable

that the designer was some old Dutch carpenter or mason who tried to modernize his ideas to meet the requirements of the vestry but without being able to forget the traditional style. Whatever the case may have been, the result, both as to interior and exterior, is surprisingly good, and one feels not in the least disturbed at the variance of styles in different parts of the building. In fact this combination of all sorts of elements in the same structure, used with a very nice sense of discrimination and of proportion, is the root and base of the charm of the Dutch farm houses of New Jersey, and this structure resembles both in its details and in its general conception some of the farm work so strongly that I am tempted to believe my hypothesis a correct one. I would certainly welcome more definite information on the subject, from persons fully acquainted with the history of the building.





# THE PROBLEM OF THE ■ FIRE ESCAPE ■

## A SUGGESTED SOLUTION BY CLIFFORD A. PEMBER

ARCHITECTURE HAS BEEN rightly termed the leading and greatest art, in the perfecting of which all other arts and crafts are in turn called into play, but although holding this enviable position of leadership among the arts, architecture itself must bow to the dictates of necessity and before the architect can give free view to his ideals of beauty he must provide for all the necessary contingencies and requirements laid down both by nature and humanity.

These contingencies appear at first inclined to cramp ideals, but in truth their very finality causes them to take the form of interesting problems, the successful solution of which will transform them into artistic features and finally they may be found to be an assistance rather than a hindrance toward the completeness of the final design. During the Grecian period architecture was perhaps nearer to pure art than it had ever been before or can be again. The Greeks, unhampered by the necessities of modern life, and assisted both by climate, natural surroundings and unlimited sources of labor produced structures such as the Parthenon, with but one idea—perfect and symmetrical art; but on the other hand, although these conditions made such a result possible, nevertheless to gain perfection where so few requirements existed needed the hand of a genius and thus the very complications of modern building construction tend to enlarge the scope of varied and artistic treatment.

The demands for personal comfort slowly but surely produced these, and when civilization began to spread north-

ward and the necessity for artificial heat in the dwelling grew, the greatest problem of architecture was brought into being. For many generations all that was demanded was the mere comfort supplied by the warmth of fire, but gradually as this addition to the household accommodations became an accepted state of affairs, the tendency to improve the system was conceived and thus the crude hole in the roof gave place to the forerunner of the modern flue.

In spite of the fact that the use of fire in buildings both for lighting and heating purposes accordingly increased, nevertheless the ability to cope with the danger ensuing therefrom was still beyond the knowledge of those that were compelled to face it, and as was eventually shown by the great fire of London and similar conflagrations of the middle ages, humanity had, in its inability to meet it, seemingly ignored its existence.

In olden times the work of the elements was looked upon as the "hand of God," and in this apparently fatalistic state of mind the havoc wrought by the elements was mutely accepted as the ruling of divine justice and until comparatively recent years this feeling still existed.

The advance of science has strengthened the combative instinct in the human mind and today no physical problem is presented which man is unwilling to grapple with and even sacrifice life itself in the ultimate hope of its solution; yet, although great strides have been made in the art of building to render the structure proof against the elements while still compatible with the require-

ments of every day usage, yet every year brings forth its quota of disasters which plainly shows that the conquest is still far from attainment and of all the elements with which man has to contend fire remains the most difficult and elusive antagonist.

Thus, we arrive at the conclusion that, as long as fire continues to defy our efforts we must turn our attention to supplying a practicable source of retreat which in other words means to create a satisfactory fire escape.

In approaching this subject I fully realize that I am dealing with a problem upon which as much thought has been expended during the last few years as upon any other difficulty in the building world. Each element in turn has been contended with and, to all intents and purposes, overcome; earth, if by earth we imply unsound foundations, then concrete may be said to have met with this difficulty; air, in the guise of wind has been withstood by the calculations of modern engineering; water, dangerous to any extent only in the form of flood, does not necessarily present an inevitable problem, as choice of locality can always eliminate this danger. Thus in each of the above cases the architect or engineer can rely on some definite remedy; but in the case of fire no absolute avoidance is possible and therefor this one element remains to be counted as an ever present danger. The probability of fire can be diminished, also its effects may be ameliorated, but as long as wood and textiles are used or until some practical method of rendering these materials non-inflammable can be discovered so long will the fear of fire remain as an ever present companion of humanity.

This fear is most keenly felt in the factory, where the presence of inflammable materials is, in most cases, inevitable and where also human beings are in most congested masses. Before one is able to deal with a problem with any ultimate hope of success one must examine the difficulties presented and place them in the order of their relative importance.

In considering the subject of a fire one must dismiss all feelings as regards to the building in which it is to be placed

neither thinking of its safety nor of the uses to which it is to be put, but only of the duties of the escape itself. In disregarding the safety of the building, I merely mean that this should not in any way influence one's judgment as to the precautions necessary in the construction of an escape, since the safety of the building does not unfortunately insure the safety of the inmates, which has been frequently demonstrated by the fact that many disastrous fires have left the actual structure comparatively immune.

The occupants of a so-called fireproof building are, or rather should be, considered to be in as much danger as those in a wooden structure as in almost every building there are enough inflammable materials to produce a fatal result.

Thus one arrives at the fact that the sole object in view is the saving of human life and therefore the thorough understanding of the mental condition of the victims becomes the most important factor. In nearly every structure built for the use of human beings, their possession of intelligence or common sense is taken for granted and rightly so; yet in the present instance, however, this quality must not be even looked for, much less relied upon, and every allowance must be made for those in peril.

Although, even in the most uneducated and seemingly helpless crowds, both heroes and heroines arise at critical junctures, nevertheless their efforts cannot be relied upon to control the heedless terror of their companions.

In other words the chief consideration when constructing an escape is to realize how entirely helpless and aimless a panic stricken mass of people is and to rather look upon it as a flock of sheep, since men and women under the influence of extreme terror relapse into little more than animals; incapable of opening the simplest latch and prepared to trample each other under foot in their mad desire for escape.

Fortunately extreme panic such as this is not natural to the human being, as it means the absolute abolition of the reasoning power as a result of the triumph



of the animal over the mental state, and is therefore very transitory, since, immediately on the removal of the direct cause the power of reasoning returns and practically wipes out the confusion of the previous moment.

In other words, the phrase "a means of escape" implies the possibility of being cut off, and therefore, until an actual place of safety is gained, this fear will remain in the minds of the victims. The question to be considered is how to bring an actual escape up to the occupants of the ninth or tenth floor in a building when apparently cut off from safety by a fire beneath them and to place within their reach a refuge. This feat can only be performed by searching for the basic reason of panic and this in turn will ultimately be found to arise largely from blindness.

"Blind terror" is an expression in every day use and which from this phrase we generally understand that the blindness is the result of terror, nevertheless the converse is equally true, namely, that nothing is better calculated to terrify the victim than total or partial loss of vision, and in the case of fire this is directly caused by the presence of smoke. Eliminate smoke, therefore, and immediately the main horror of fire is removed, but unfortunately this is at the present day impossible and so the next best course is to provide a place of refuge within the reach of all; in short to construct a smoke proof fire escape.

Up to the present this danger has not been met with successfully, and any fire escape, however fireproof it may be in itself, is subject to being rendered completely useless by the presence of smoke.

The outside iron ladder system is open to criticism on two important points apart from the danger of actual collapse, the defects being, that in the case of the fire being in any proximity to the escape, the smoke, if not actual flame pouring forth from adjacent window openings would render descent impracticable; and again on high buildings the descent of an external escape, from which an uninterrupted view of the street below, is obtainable, demands a clear head and steady nerve neither of

which qualities are characteristic of the panic ridden refugee from fire.

The esthetic side of the question I leave until later as in the case of the present problem, desirable as it may be to render utility ornamental, yet any sacrifice of expediency for the sake of beauty in the treatment of a fire escape would be little short of criminal.

The conclusion to be drawn from the above facts is that the tower system, in some form presents the best solution of the problem. The question of keeping the actual fire out of a tower presents no very great difficulty in itself as various fireproof constructions combined with metal doors have frequently shown; but the danger of the tower itself becoming a smoke flue is still a very present one.

A regulation is already extant commanding exterior entrances to an escape of this form, and this, while to a great extent minimizing the danger of smoke entering the tower, does not abolish it, and has, esthetically speaking, the drawback of necessitating the ceaseless repetition of balconies. Although I have previously stated that the esthetic side of the question should not be allowed to in any way influence the practical utility yet it forms a very important part of the problem and must be seriously considered if complete success is to be gained.

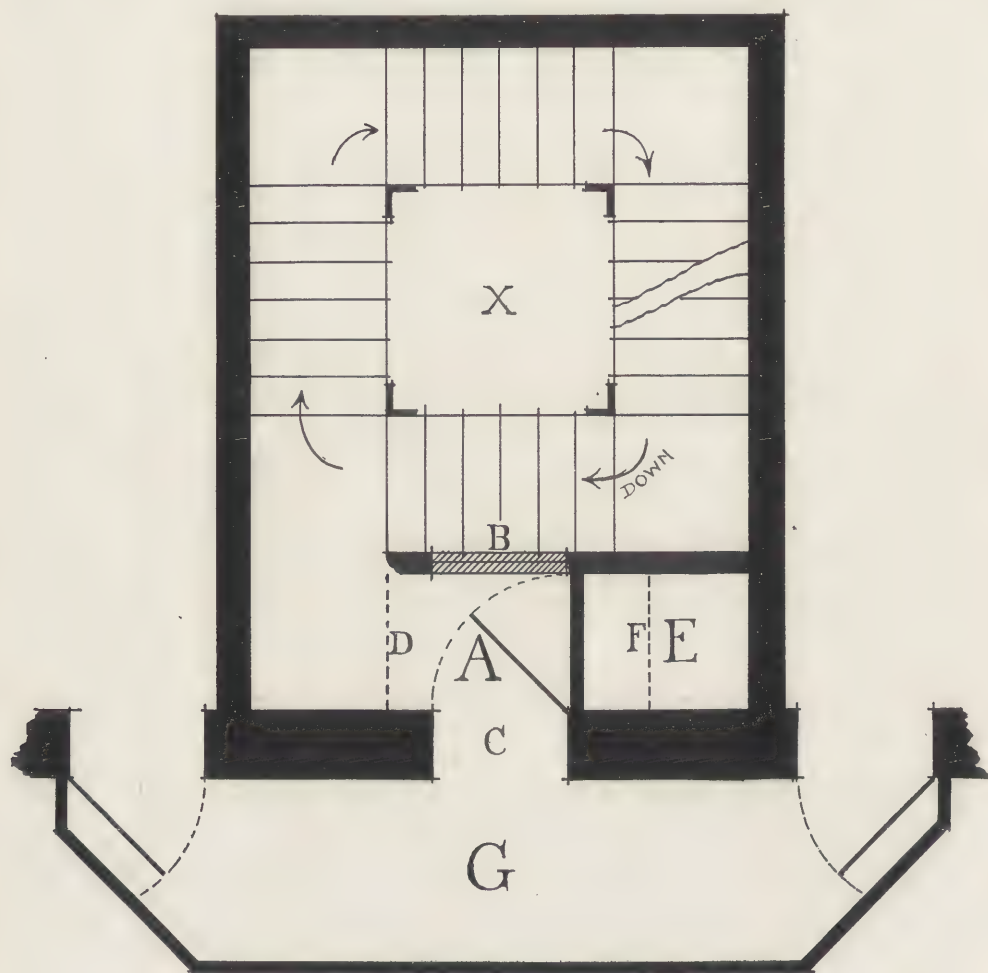
Patents have recently been granted on a system, which, while providing for this contingency, renders it feasible to modify the external balcony into a loggia formation without in any way endangering the efficiency of the escape and in view of the smokeproof qualities of this system it would enable architects to insert the escape into a building without necessarily disfiguring the façade and perhaps even creating an interesting feature, while yet retaining the practical advantages of the external entrance and thus avoiding the dangers consequent to a tower entirely enclosed within the building.

The method made use of in the new system is eminently satisfactory in view of its absolute simplicity and freedom from all mechanical or automatic devices.

The arrangement used for keeping the

staircase itself free from smoke is based on the fact that smoke, unless diverted by conflicting draughts, will inevitably rise on account of its own heat and thus leave the air below clear, and therefore, if after rising, it can be drawn off the people below will entirely escape it.

from entrance C into the main well; consequently any smoke entering at C meets the opposing partition B and naturally rises. Once having risen it comes in contact with an iron hood carried across the landing in position indicated by dotted line D and extending from the level of



PLAN.

This object is gained in the following manner:

The tower is so constructed that on each floor there is a small entrance landing or vestibule A screened off from the main well of the staircase by a light fire-proof partition B having an entrance to the staircase on the left hand side and thus obstructing any direct draught

the door-heads to the ceiling. (See section.) On the left hand side of the entrance is placed the flue E, into which there is corresponding entrance protected from any smoke already in the flue by an inverted hood on line F. This flue may be carried up as in the case of an ordinary flue to a sufficient height above the roof line to assure a powerful

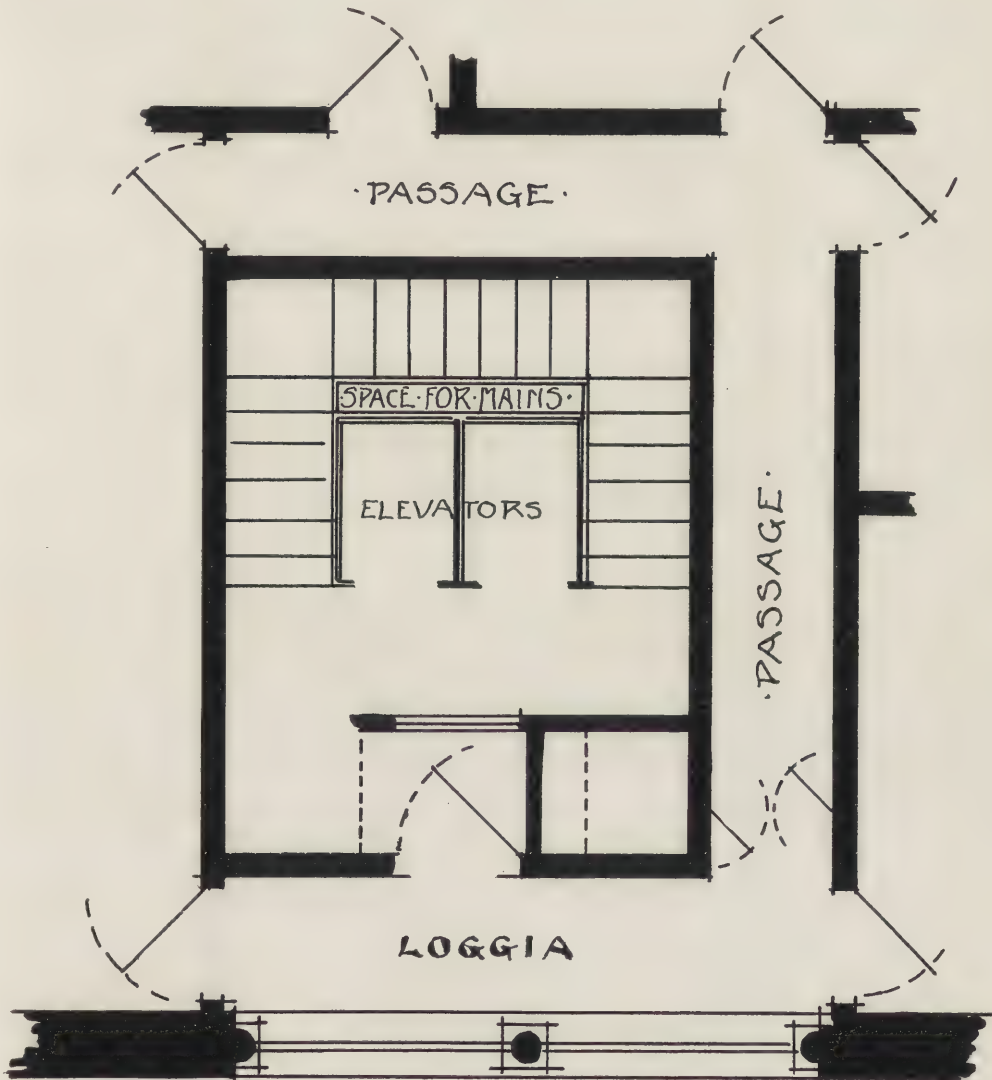


draught and naturally may be treated from the artistic standpoint in any way to suit the architecture of the building in which the escape may be installed. The main platform or landing G may be either treated as an external balcony or as previously suggested, may be made into a loggia and thus give an opportunity for considerable variety of treatment.

Many other advantages accrue to this method of a safety tower, such as having

the staircase supported from its own central construction and accordingly independent of the walls of the tower which may be subjected to extreme heat.

Again the central space X might be used as a protection and carrier for various mains or even the supplementary service of an elevator. Lighting is gained by wired glass lights over each main entrance and also similar lights of larger dimensions in the partition B to admit

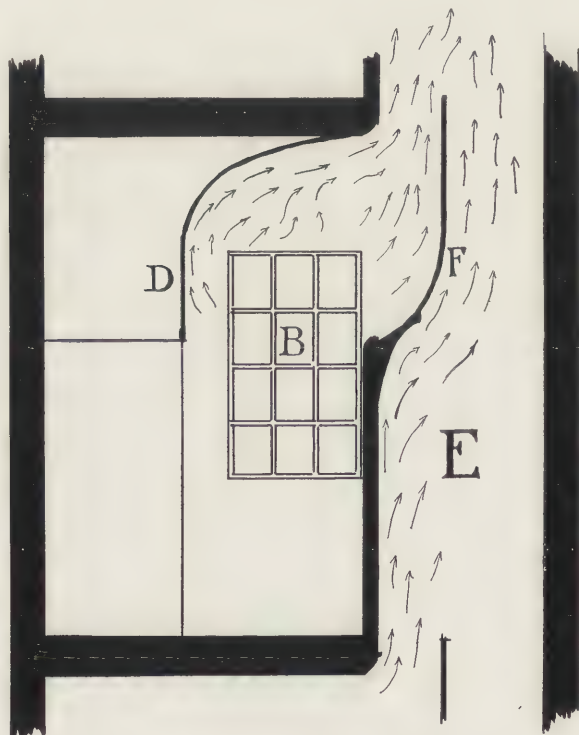


Sketch plan showing how in the case of small buildings the main elevator shafts and staircase might be combined with the new method and thus answer as a fire escape as well.

light to the main well. In addition to this the main well is covered with a protected glass roof, while in the absence of daylight a separate electric cable installed from the basement up and by means of a switch on any or every floor, the tower could be flooded with light. This method, from its very simplicity, is capable of endless minor alterations and decorations without injuring the main idea and should it be desired and an elevator should be installed in space X by the use of ornamental grilles in the openings to the flue and decorative treatment of lights in partition B and the use of the loggia there is nothing to prevent the fire escape becoming the main staircase and elevator shaft of the building. This would have the immense advantage of being in every day use and therefore not only familiar to the occupants but free from the danger of locked doors, neglected latches and the hundred and one dangers of an escape which is merely

inspected occasionally and only used in case of emergency.

This latter treatment would in turn prove an economy of space in smaller buildings and although the loggias themselves would be more or less exposed to the weather nevertheless ornamental grilles while not impeding the exit of smoke would assist a great deal in protecting the landing while inside the tower there is the vestibule besides the possibility of treating the stairs and elevators in the ordinary method now in use in all office and loft buildings. The practical smoke proof fire escape is obviously uninfluenced by the locality of the fire and, as I hope I have made clear, will eliminate the danger of being cut off from escape by affording a clear road through the fire to the ground below and horrors such as the more or less recent catastrophe of Washington Square, New York, will be forever a thing of the past.



Section through entrance landing showing management of smoke.



# DANIEL HUDSON BURNHAM

## AN APPRECIATION

By Cass Gilbert

IT IS NOT ALWAYS given to us to know when great men come among us, nor to recognize them as they pass. Greatness clothes itself in simple guise. Greatness is always modern. It is of the time and place. It makes its opportunity. It makes that great which in other hands would have failed, or at most have been commonplace. It is direct. It deals with "cause and effect, the Chancellors of Fate," and cannot fail. Its success is therefore inherent, inevitable. It leaves upon the world either the impress of an inspiring personality or the glamour of huge accomplishment, sometimes both. It sees visions; it dreams dreams, and it has "the power with the need" to make these visions real to the eyes of men and to build the dreams into accomplished facts. While the world carps and halts and while the apostle of the little hesitates and criticises, the *man* marches on, he passes by; we wonder at his successes, we ascribe them to fortuitous circumstance or less noble means; we see only the accomplished fact, and he has gone. Not until he has gone do we know him as he was. His work remains, his ideas prevail, his ideals become the common property of his race and time; for as he truly read its needs and aspirations, so the world knows that his thought was but the concrete expression of its own. Of such a nature is the master mind.

The passing of Daniel Hudson Burnham removes from the world of today the physical presence of one of its great men. He has left the impression of a great personality upon all who knew him and upon thousands who only knew his name and works. He was essentially a man of affairs. He would have been successful in any walk of life, for the

qualities which make for success were his to an unusual degree. His was a mind at once simple and complex. Simple in that he saw things clearly in their simplest form and moved directly toward their accomplishment. Complex in that he saw clearly all the factors, involved though they might be, and patiently and carefully unwound the tangled skein of circumstance. He dealt with men as they are. He was always ready to consider the views of others, and yet no one could be firmer or more masterful in carrying a project forward once it was decided upon. It might be said that he had no "pride of opinion," his mind was receptive of suggestion and always open to new impressions, but with singular clarity analyzed and adjudged their merits and determined their place in the scheme at hand.

In the spirit of this eclectic age he tried many experiments while yet a young man, but when his great opportunity came in the World's Fair at Chicago he threw them all aside and rising to the occasion said, "We have tried many things, now let us do something more scholarly, something nobler." This was the text of his later years, and from that time on his work and influence were all toward the one great end of "something nobler."

His enthusiasm was unbounded; he measured the future by the past. He said to me once, "Think what this country was a hundred years ago, realize what it is today, and think what it will be a hundred years hence; you cannot plan for the future on too large a scale." As he talked at times he seemed almost boyish and sophomoric in his extravagance of praise and adulation of a thing that appealed to his sense of beauty, but when he dealt with practical

problems no one was more direct and practical.

It was through his ability as a man of affairs that the Columbian Exposition became a great artistic triumph. The development of the Washington plan owed much to the same wise guidance, and however much or little may be ascribed to his associates in the artistic execution of these projects, it can undoubtedly be said that without Burnham's help they would have fallen short of full accomplishment.

He was generous in praise of his associates, ever giving them credit to the full and saying little or nothing of his own part in the performance. He had a great gift of affection. He loved those who worked with him and they responded in kind. In a characteristic letter written by him a few days before his death, speaking of Francis D. Millet, he says: "It will seem an empty world with no Frank in it. However, he did his work, and we ought to be glad he is at rest. He made other people happy, many of them, whether or not he was happy himself. No one has gone away in my time having a more complete record of unselfish devotion. The old World's Fair crowd are thinning out. A good lot of men they were!" His was

indeed a rare nature, sometimes whimsical, almost pedantic, always forceful and commanding, with a dignity and presence of which he himself was not unaware; with a keen sense of humor; a good raconteur, a man among men and a notable figure in any group. Easily a leader, his leadership gave prestige to every project he undertook.

I will leave to others the recording of his works and the details of his life; but as I knew him for thirty years, often misunderstanding, often not seeing, often judging without the full knowledge of the facts, yet ever admiring his great qualities of mind and soul, I found him as the years went on growing in gentleness, in strength and in nobility of character, working mightily and giving generously of the best that was in him for the public good. He read into his life as few have done the great lesson taught by Daniel Webster in the words, "Let us develop the resources of our land and call forth its powers, build up its institutions, promote all its great interests, and see whether we also, in our day and generation, may not perform something worthy to be remembered."

In affectionate remembrance of Daniel Hudson Burnham, a great citizen and a great architect, these lines are inscribed.

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By **PETER B. WIGHT**

**A Paper Delivered at a Meeting Held at the Art Institute, Chicago, June 11, 1912**

Daniel Hudson Burnham died at the Academic Hospital, Heidelberg, Germany, on Saturday, June 1, at 6 a. m., in the presence of his wife, his daughter, Mrs. Albert B. Wells, and Mr. Wells. His son, Hubert, accompanied the party, which had arrived a little more than a week previously, after an automobile tour from Cherbourg, France, where he had arrived from this country, through France, Italy and Germany. Hubert was ill at the same time, and it was thought that both had eaten something poisonous. The disease was diagnosed as "ulcerous colitis" of the stomach, superinduced by diabetes. The attending phy-

sicians were Prof. Schoenborn, Prof. Krehl and others. Mr. Burnham had been ill about a week, during which he had been confined to the hospital from two days after his arrival at Heidelberg. His body was cremated on June 3d and his ashes will be buried at Evanston, as soon as his family returns from Europe. He was 65 years of age on September 4, 1911. The press dispatches have furnished other details which I will not attempt to repeat.

I first saw Daniel Burnham in my own office in Chicago in the winter of 1872-3. He was then 26 years of age. He was introduced to our firm by his father, the





DANIEL HUDSON BURNHAM.  
1846-1912.

late Edward Burnham, the firm then consisting of Asher Carter, William H. Drake and myself.

He was born at Henderson, New York State, September 4, 1846, came to Chicago with his parents while a boy, graduated at the old West Division High School, and had been employed before the great conflagration by Major W. L. B. Jenney. But he soon gave up the study of architecture and joined a party that had been organized to carry out a colonization scheme in the west. In this party also was Loreau, a Frenchman, who had also been in the employ of Jenney, and many others of the party were French immigrants. The scheme proved to be a failure and he and Loreau returned to Chicago. His father, who was one of the early settlers of Chicago and had retired from the wholesale drug trade at the time of the fire, was very desirous that Dan should be cured of his roving disposition and continue the study of architecture. He was then put under my personal direction as a student. I introduced him to John W. Root, who had followed me from New York to Chicago during the winter of 1871-2, and was then the head draftsman in our office. We were very busy trying to do our share in rebuilding the burned city, and had just moved into our new offices in the corner suite on the second floor of the Morrison block, now the Morrison hotel, which we had rebuilt from the old plans which had fortunately been saved, for the first building was quite new at the time of the fire.

A very close friendship was cultivated between Burnham and Root from the time that they first met. This resulted in the partnership which they formed in 1873, which deprived me of my head draftsman, who I had expected to become my partner after the death of Mr. Carter.

They opened an office in a building which I had designed at 88 and 90 Washington street. From that time Burnham furnished the clients and Root did the work. But their business was not flourishing after the first building was completed and their career was beset with many trials during the first few

years. The money panic of 1873 effectually stopped the building boom which followed the great fire and we all had hard times until 1876. From that period, the building business was revived and it did not take very long for Burnham's tremendous energy to bring his firm up to the head of the profession in this city, not only in the quantity of work done, but in its artistic quality. By 1880 there had been developed a building boom greater than ever before known and even greater than any that has existed in the present century. It lasted until the financial panic of 1893, the year that the Columbian Exposition was opened. Up to 1881 the work of the firm included all classes of buildings that called for artistic expression, which began to be appreciated by a large clientele in the middle west for the first time. This gave the opportunity to Root to display his great versatility and restrained originality, over which Burnham enthused with all the exuberance of unrestrained enthusiasm. It was this which caused the business to increase, for Burnham never let an occasion pass without proclaiming the great talents of his partner. It was one of the secrets of their success and relieved Root of any necessity for blowing his own trumpet. Burnham had the great faculty of impressing his clients with their ability to solve any problem that came to them by making rapid sketches, which were afterwards elaborated by Root with the greatest care. He inspired confidence in all that came within the range of his positive and powerful personality. Root had the ability to carry out to success anything that Burnham offered to do. There was a magnetism in both that attracted a large circle of friends. And these friends quickly saw how intimate they were as friends no less than business partners. Hence it was a combination which brought success and was crowned by other successes.

By this time Henry H. Richardson, in the east, and Burnham & Root in the middle west became recognized not only in the profession, but outside of it, as leaders of the new thought in architecture. The impression made by their



executed works upon the younger members of the profession and their patrons accentuated one of the most important eras in the architectural history of this country. But on this subject I will not now attempt to enlarge. The part taken by Mr. Burnham after 1880 in this revival, so far as it concerns business buildings, was that which shows his development as one of the greatest business men of his time. Before then there had been many office buildings, so-called, but the improvement in elevator construction and equipment made possible the erection of higher buildings as revenue producers, provided they could be safely erected. They must therefore be fireproof and we knew then how to make them so nearly as well as we now do, but the old methods were heavy and the substrata of Chicago soil was of doubtful consistency to carry heavy loads. High walls and heavy floors called for foundations of such great spread and size as to destroy the usefulness and revenue producing efficiency of basements. At that time Peter C. Brooks, of Boston, and his son, who had done more than any other men as far back as 1857 to improve Chicago with new and high class buildings, engaged Burnham & Root to design the Montauk block for offices and wanted to build it ten stories high. It seems strange now to call it a skyscraper, but that is what it was called at that time. At the same time, through their agent, Mr. Aldis, I was engaged as consulting architect with the duty mainly to plan the foundation, in association with Burnham and Root, and that was the first time that I had any business relations with them after they had been with me.

What we did is now a matter of history and is not pertinent to this occasion, except to say that the building was successfully erected, and was the starting point in the career of Burnham & Root in the designing and erection of high office and mercantile buildings. We not only put in a foundation of concrete and old iron rails, to save room in the basement, but the weight of the I-beam and hollow tile floors was reduced to 35 pounds per superficial foot. The build-

ing went to the scrap heap many years ago, but it was the first successfully erected ten-story building in Chicago.

After this the firm designed the old Insurance Exchange, now the Continental Bank building, which is this moment being demolished to make way for Burnham's last great creation (the Continental and Commercial National Bank building), also the Counselman building, the Rookery, the Phoenix Insurance building, now called the Western Union Telegraph building, and lastly the first section of the Monadnock. All of these were built with solid brick walls, the Monadnock being 16 stories high above the ground. Meanwhile the success of Jenney and Mundie in building the Home Insurance building, above the second story, with cast-iron columns in the outer walls, and of Holabird & Roche in erecting the Tacoma building with a complete riveted steel frame from the foundation up, led Burnham & Root to design the Rand-McNally building in the same manner. This building is also being wrecked now to provide the site for Mr. Burnham's Continental and Commercial National Bank.

After that time all the high buildings designed by them were of similar construction, including the last and most beautiful of the great buildings that Root designed—the Temple, at La Salle and Monroe streets, Chicago. The number and importance of the buildings designed by the firm after 1880 should not be neglected in any tribute to Mr. Burnham. He was the organizer and director of many of the great schemes that were successfully carried out under their direction. My excuse for recalling them here is the fact that the public prints have made reference only to his experiences since the Columbian Exposition. It should not be forgotten also that during the ten years from 1882 to 1892 the firm of Burnham & Root were architects for a vast number of beautiful buildings that were not of a commercial character.

It was during this period also, in 1884, that the Western Association of Architects was organized. Mr. Burnham was an important factor in its organization, and at one time its president. There

was good reason for the organization of that body, and of its constituent bodies, the State Association of Architects, throughout the middle west.

The Institute had been neglectful of the interests of the architectural profession in the middle west; in fact, had hardly given thought to its importance. It grew with great rapidity, so that within three years the authorities of the Institute learned to appreciate that the absorption of a sectional body was a necessity for the success of a national body. It was in 1887, therefore, that Mr. Burnham became a Fellow of the Institute by the consolidation of the two organizations. Six years afterwards he was elected president of the Institute and served two years as such.

In January, 1890, it was finally decided that the World's Columbian Exposition should be held in Chicago and in 1891, its location was fixed at Jackson Park and the Midway. The exposition company in the former year elected John W. Root as Architect in Chief, intending that he should be the designer. Then, while the dispute as to the site was going on, he designed a group of buildings to be erected in the water of Lake Michigan where Grant Park now is, the spaces between the buildings to be filled in with sand and earth. This was abandoned when it was found that the Jackson Park site could be acquired. Mr. Root made some tentative sketches for buildings in Jackson Park, but nothing came of them. When Frederick Law Olmsted was chosen as landscape architect for the fair he and Mr. Root came together to discuss the general plan. Mr. Burnham was taken into their confidence and his valuable suggestions were received. After much study Messrs. Root and Olmsted evolved a general plan of the whole park, which ultimately became the basis of the plan that was carried out. All of the main buildings and lagoons were located, the sizes of which were determined. It was found then to be such an immense proposition that it was recommended by Messrs. Root and Olmsted that distinguished architects from various parts of the country be invited to design the different buildings,

and eight were first selected for the buildings that were to form groups around the center basin. Meanwhile the large practice of Burnham & Root had to be taken care of. It was necessary for Mr. Root to give his whole time to exposition matters and the affairs of the firm were left in the hands of Mr. Burnham. Up to this time all the exposition work was done in their offices in the Rookery. As the time for the opening of the fair approached building operations in Chicago were gradually coming to a rest. In fact by common consent all the citizens were agreed that there should be no building during the time the exposition was to be open to the public, and it was to their interest to take this stand, for the demand for labor at the fair was likely to increase wages so as to make building in the city too expensive. This proved to be the fact. Buildings were finished up rapidly in 1892, and by the time that the architectural office was opened at the fair Burnham & Root's large office in the Rookery was almost deserted and nearly all the employes found employment on the fair grounds. They had only one large building at Atlanta approaching completion, and one large store in Chicago, under construction, while no new works were being commenced.

It was in the winter of 1891 that the untimely death of Mr. Root occurred. The architects who had been selected to design the principal buildings had had a three days' session, comparing notes and making necessary changes in the preliminary sketches that they had prepared. They had come to an agreement to work in harmony in carrying out the designs of Root & Olmsted for the Court of Honor (as the Lagoon and its surrounding buildings were called) and by Mr. Root's invitation dined with him at his residence. On their leaving for home that night he exposed himself unnecessarily to the night air, was taken down with pneumonia the next day and died two days afterward.

Meanwhile the directors of the fair had employed superintendents of the ground and engineers working under Olmsted, who were not altogether satis-



factory. The death of Root left no directing head over the architecture of the buildings and no one for the architects and the directors to consult with. It was then that Mr. Burnham came to the rescue. He agreed to take the position of Director of Works provided that he should have absolute authority on the grounds. To do this he had to sacrifice all his business so far as attendance at his large office was concerned and practically close it up until the end of the fair. He received a salary of one thousand dollars a month and gave up the possibility of earning at least \$100,000 a year for two years. His office was kept open by subordinates, for he was never there. He lived in rooms in the architectural and engineering building, on the fair grounds, and very seldom saw his own home. It was a herculean task and he accomplished it. He did not claim to be the architect of the World's Fair. He did not design it. He wanted full credit given to all the architects, native and foreign, who contributed their professional service. He did not have any differences to harmonize. He preserved harmony by preventing differences. It was one of the greatest exhibitions of one man power judiciously imposed that the world has ever seen. The result proved it, for when the time fixed for opening arrived everything was ready. A few of the statues for the monument in the south lagoon were completed but were never put in place, because he would not allow them to be moved after the opening day. I was there the day before the opening and I saw the ground literally combed of everything that was movable by a force of several thousand men and several hundred teams. It was a wonderful sight.

At this time the opportunity that Chicago neglected was seized by his admirers in New York. A complimentary banquet was given in his honor at the Madison Square Concert Hall, New York, on March 23, 1893, a little more than a month before the gates were opened to the public. It was attended by one of the most brilliant companies of men well known in art, literature and commerce ever held in this country. A

loving cup was presented to him by the chairman, Richard Morris Hunt, and I feel impelled to quote a few sentences from his acceptance and reply on that occasion. He said in part (and it almost seems that we can now hear his voice):

"Each of you know the name and genius of him who stands first in the heart and confidence of American artists, the creator of your own parks and many other city parks. He it is who has been our best adviser and our common mentor. In the highest sense he is the planner of the exposition—Frederick Law Olmsted. No word of his has fallen to the ground among us since he first joined us, some thirty months ago. An artist, he paints with lakes and wooded slopes; with lawns and banks and forest-covered hills; with mountain sides and ocean views. He should stand where I do tonight, not for his deeds of later years alone, but for what his brain has wrought and his pen has taught for half a century.

"There were two others in the morning of this work; one was Root, my beloved partner, who fell just when his busy hands had shaped the plan which we have followed ever since; then Codman passed away, but until we also go, they dwell with us; their shining faces scarce out of sight; their noble voices still ringing in the ears of our souls."

And, after mentioning all the other artists who took part in the work, he said in conclusion:

"What can express the deep sense of obligation we are under for your old-fashioned devotion to the country; for this victory of peace? If, then, you place upon my acts the stamp of your approval, I accept the honor with humility, and I will cherish this cup as a souvenir to recall not alone the happy night when I sat among you, but also the day when so many American artists joined together in loving emulation and created an epoch, and when their deeds illuminated me."

I had a branch office on the grounds for two years, was brought frequently into contact with Mr. Burnham and had

an opportunity to observe the wonderful executive ability that he displayed. The whole working force of professional men was grouped under departments which worked together in a way that he only could have managed. He preserved discipline and efficiency between them without fear or favor. In this he was greatly aided by his chief of staff and assistant director of works, Ernest R. Graham, who was rewarded after the close of the fair by being made his architectural partner, as he still is to this day. To illustrate his fearless display of authority I can instance the discharge of his Chief Engineer, Mr. Gottlieb, to whom had been intrusted the architectural engineering for all the large buildings. He was summarily discharged when it was discovered that, though a celebrated civil engineer, he was deficient in knowledge of building construction. He was succeeded by Edward Shanklin, whom we all know, whose first task was to assume the whole responsibility of the construction of the main manufactures building.

Mr. Burnham had control of the whole organization of the fair, except the exhibits, including the police and fire departments, and other officials of the Board of Directors had little to do. The most interesting photographic group that I ever saw was one taken just before the closing, of Mr. Burnham and all the heads of departments under him. For he was on the grounds until the end, and he saw and knew everything that was done. It was his habit to drive over the entire grounds early every morning before most people were out of their beds, accompanied by his secretary, who took notes of his orders to be carried out during the day. To accomplish all this he kept himself in training, and was himself then an athlete; for he felt that the ultimate completion and success depended largely upon precautions against any physical break down on his part.

During the fair Burnham formed two lifelong friendships. They were with Theodore Thomas and Charles Follen McKim. Thomas was director of music and the sympathy between the arts of music and architecture was exemplified

in all their later associations; for Burnham was one of the chief organizers of the Theodore Thomas Orchestra and one of the main instruments in its establishment for the people of Chicago for all future time.

I think he had little acquaintance with McKim until the selection of his firm to design the Agricultural building. He was its representative at Chicago and spent a great deal of time here looking after its erection as well as of the New York State building which he designed. The intimacy which resulted between Burnham and McKim had a great influence in Burnham's future career as an architect. Bereft of the influence of Root's independent and brilliant designs, he became more conservative and thereafter adopted the historical precedents which McKim had interpreted for modern use so successfully.

When he returned to his office to resume the practice of his profession he took with him Mr. Graham, as has been said, Mr. Shankland and Mr. Atwood, who had designed the Fine Arts building, all of them as partners. He did not have to wait long for business. The wide celebrity his accomplishments at the fair had given him made friends and admirers not only all over the country, but in Europe as well. The financial air after the panic in 1893 began to clear in 1894 and 1895 and orders came in from many cities besides Chicago. They were nearly all for big work, and the majority for commercial work; and here is where there was an important change in the character of Mr. Burnham's practice. He was now the best-known architect in America.

If he did not design the entire Columbian Exposition he at least was credited with it, and he got the most credit for it far away from his home city. But the business men of Chicago then realized more than ever before that he was the man for big things, and nothing was so large as not to come within the possibility of his accomplishment. Under the influence of McKim his designs became more conservative. They were in a more nearly uniform style. From that time until the present the commercial



buildings executed under his direction have outnumbered all other types. I do not propose to enter into a discussion of their architectural style, but I have noticed that in one respect they differ from most of those done by contemporaneous architects. That is, the main exterior piers of his buildings are generally carried down to the ground full size, so that they have that substantial appearance, the want of which has so often been criticized by those who object to heavy walls built on top of plate glass. He seems to have satisfied the demands of his clients for big windows by building his main piers far apart.

It would be useless to calculate the amount of money expended on buildings under Mr. Burnham's direction from 1894 to the present time. It no doubt exceeds that expended by any other architect in all time. But the success of an architect does not depend upon the quantity of work that he has done, it is rather upon its freedom from errors, and, in commercial work, its *paying* qualities. If he has satisfied his clients with show windows and at the same time carried his large piers down to the ground he seems to have solved one problem in commercial architecture that others have failed in.

I have no intention to mention individual buildings in this appreciation. They are mostly well known to my hearers. Their number is legion. My intention has been rather to call attention to his early experiences, which are not within the ken of some of my hearers. Nor do I wish to assume that any one man could have designed so many large buildings. But I believe that he planned them. When a man has no time to make large drawings, he has to make small ones, and he has to reduce the size of his sheets of paper as the demands upon his time increase. That is what Burnham did. He could lay out the plan for a large office building on sheets six inches square; and he would not only make one plan but would use sheets enough to lay it out according to every arrangement he could conceive of until he found the best one to recommend to his client. That is what I have seen him do. Some of you may think he could not paint. If

so you are mistaken. He painted with his own hands a bird's eye view of his design for the outer park boulevard on Manilla paper, twenty feet long, to see how it would look from a balloon.

And this brings me to his career as a city improver. You are not strangers to what he has done in that respect. His conception of such things had always been on such a large scale that few of us are broad-minded enough to comprehend them. He could keep twenty men at work in laying them out on paper, and perhaps not one of them understood exactly what he was driving at, but when the drawings were completed, they expressed just what he intended. Great men do not always tell us how they accomplish things, and, therefore, we do not understand, but somehow they "get there." What they do not do, they are smart enough to know just who to find who can do a big thing on a few suggestions such as the fellow himself never could dream of without help; and that is what Burnham did. And that is why he designed improved plans for cities too numerous for me to name now, some of which are being carried out: that of the city of Chicago, the greatest of all, for the execution of which we now have an official commission, and as part of which we are just about to commence widening Twelfth street, as an opening overture.

Mr. Burnham commenced his designs for urban improvement in 1895 with his plan of the "Outer Park Boulevard." I confess that I thought it quixotic at first. I now realize that we have got to have it, if only for the necessity of getting rid of our excavated dirt and rubbish, which is one of the serious problems now confronting this city.

It is for these things Daniel Burnham will be more remembered in history than for his architecture. He has unselfishly given his time to his fellow citizens by thinking for them. It is fortunate that he could afford to do so, and we should not begrudge the enormous architectural practice that has greased the wheels of his ambition for the benefit of ourselves and our posterity.

No detractions of envy or jealousy will ever prevent his name going down

to posterity as one of the greatest of the world's architects. For he will be judged by what he has accomplished and what he has laid out for others to do. If his buildings do not give him fame by their beauty and significance, his life will furnish the lesson of unselfish generosity and meekness of spirit. Yet he was born to command and have his way. He would brook no opposition or interference, but, in opposing his adversaries, he did it like a gentleman.

He always stood loyally for Chicago and its interests, and he considered its greatest interest to be to make it beautiful, so that its citizens might learn to appreciate it better as a place to live in, and that others would come to admire and enjoy it. That was his main argument for urban improvement. By appealing to the commercial interests of his city for help he demonstrated to their conviction that beauty should be the greatest of Chicago's assets. He showed them what could be done, and they furnished all the money necessary to demonstrate it.

Nothing could induce him to leave Chicago or even to have a branch office for planning and designing buildings.

The news of Mr. Burnham's death greatly shocks me. Mr. Burnham was one of the foremost architects of the world, but he had more than mere professional skill. He had breadth of views as to the artistic subject that permitted him to lead in every movement for the education of the public in art, of the development of art in every branch of our busy life without pay. At my instance he visited the Philippine Islands for the beautification of Manila and for the laying out of a capitol in the mountains in the fine climate of the Aguio. He was at the head of the Fine Arts Commission, and I venture to say that there was no man in the professional life of the United States who has given more of his life to the public without having filled public office than Daniel Burnham. His death is a real loss to the whole community.

WILLIAM H. TAFT.

Editor's Note.—A telegram sent to Mr. Earnest Graham.

All the vast work that he did was planned and detailed in this city.

If I could say more, I would like to make a tribute to his scholarship, for though not highly educated at first, he was a great reader and had the words of the great writers on the end of his tongue, on all apt occasions. For the practice of the profession of architecture, he did this: He made it known and respected by millions who had never heard of an architect in all their lives.

All his doings and all his movements were current topics in the daily press, which never before thought an architect, or even an architectural association, was of much account in this world, unless some architect's building fell down and killed a lot of people, and then they shouted, "kill him," whether he was guilty or not.

Burnham had qualities that every architect should study to his own profit. He had detractors and scoffers, but what great man has not? He was kind and generous to all who were associated with him. These things should not be forgotten. Lest "the good that was within him be buried with his bones," I offer this tribute to his everlasting memory.

With other younger architects who loved him I have occasion to be grateful to "Uncle Dan." He was always kind to me and if I could have agreed to the Ecole des Beaux Arts he would have encouraged me much. He thought me wasted and I believed he was wrong. He made masterful use of the methods and men of his time to produce what seemed to him the nearest thing to architecture commercially expedient and as enthusiastic promoter of great constructive enterprises in a big way his powerful personality was supreme. He loved the beautiful and served it, but his buildings will live as architecture no longer than others of this period produced in the same way. I wish he had used his powers to aid in the development of an organic American architecture.

He was not a creative architect, but he was a great man.

FRANK LLOYD WRIGHT.



"One had to think big when on a committee with Dan Burnham," Mr. McKim once said. All who came in contact with him found this true.

Called in one afternoon, to suggest a means of finding space for a few more clerks, he left a certain bank's Board of Directors pledged to purchase an adjoining skyscraper, wreck this and their own quarters, and erect a four million dollar building on the combined property. It took but a few years to prove the wisdom of this programme.

With a farseeing and unbounded faith in the future, unerring discernment of the client's needs, and with opportunities given few architects, if indeed any, in the planning of cities, World's Fairs and vast commercial structures, he never solved a problem in a small way.

However difficult it may be to reconcile his ability with the old-fashioned notion of an architect who designs, which some of us still cling to, one must acknowledge that as an organizer and promoter he stands with the commercial and financial giants of the day; that his achievements, and his city plans, still but on paper, are in perfect scale with the marvelous possibilities of this country, and we must admire the convincing personality which compelled men to accept and carry out his big ideals.

HOWARD SHAW.

When the opportunity comes along, the truly great man seizes it. Such is the history of D. H. Burnham. The World's Fair at Chicago was his opportunity and right well and royally did he seize it. To him came the idea of surrounding himself with skilled and capable men in all departments, architects, sculptors, engineers, landscape architects, artists and so on until, through his great love of the beautiful, and his power of organization and administration, he welded together all these different elements into the wonderful white city, the forerunner and example for those to come after. The experience and the associations awakened in him the ambition to execute great works and the love for all that was best and beautiful in architecture and art. It

was then easy for him to erect the wonderful structures which will stand as monuments to him. In the years to come when his plans for the development of many cities are carried out, there will be more monuments to his greatness, more enduring even than his buildings.

WM. HOLABIRD.

A general impression seems to prevail that D. H. Burnham's great ability as an architect was restricted merely to the practical side of his profession.

It was in the early 80's before the work of Burnham & Root had reached its later proportions, that I became an employee of their office for a period of years.

Very few men had a better opportunity to confer with Mr. Burnham in matters pertaining wholly to the artistic part of our work, and it was not alone his love for everything beautiful that was apparent, but also an inborn talent that would have made him a great artist if his time had not been claimed by other duties.

Mr. Burnham's dream of a beautiful south shore with lagoons and beautiful islands had just commenced to take shape and day after day he used to show me small sketches he had made to explain his ideas.

The day came for his first lecture on the subject and on the afternoon before, he asked me if I was "game."

The result was that Mr. Burnham and the writer stayed up all night to make a mammoth picture of his dream.

I was going to be the artist and he was to tell me all about it. This state of affairs lasted only for a short time. He commenced getting impatient and his fingers began to twitch. Before either of us knew of it, we were both going at full speed, one at each end of the stretcher.

He surely did his share of the work. His whole soul and heart were in it. It was a surprise to even me who thought he knew what he could do; as it surely will be to a great many who read about this little incident in his career.

PAUL C. LAUTRUP.



RESIDENCE OF MR. A. H. LOEB, CHICAGO,  
ILLINOIS. ARTHUR HEUN, ARCHITECT.



# NOTES AND COMMENTS



## ARCHITECTURAL IMPRESSIONS.

Arnold Bennett, the English observer, in his published impressions of the United States, took to an unexpected extent the architectural point of view. For all the fact that there is much of positiveness in his comments, and that he writes them in racey style, with great appreciation of the picturesque, they are generally marked by common sense, are seldom radical, and on the whole are of value as well as of interest in putting before us the first impressions of an intelligent observer of American work. One of his papers in "Harpers" was largely devoted to New York, and most of it to a sincere appreciation of Fifth Avenue. He states the belief that there is no prouder thoroughfare in the world. Of its many buildings, the one which he most admired was the University Club. In saying this, he admits that of all the buildings he has ever seen, the one that has most appealed to him is the Strozzi Palace in Florence. It is no surprise, therefore, to learn that he is partial to cornices. "For me," Mr. Bennett says, "New York was first and last the city of effective cornices!" Of them all he judges that of the Gorham store to be the finest. He admits that there is some mediocre architecture on Fifth Avenue, as there is on any long street, but he finds that "the general effect is homogeneous and fine, and, above all, grandly generous." He thinks "the alternation of high and low buildings produces not infrequently the most agreeable architectural accidents: for example, seen from about Thirtieth Street, the pale-pillared,

squat structure of the Knickerbocker Trust against a background of the lofty red of the Aeolian Building." He adds, "The single shops, as well as the general stores and hotels on Fifth Avenue, are impressive in the lavish spaciousness of their disposition. Neither stores or shops could have been conceived, or could be kept, by merchants without genuine imagination and faith." As to general impressions of the avenue, he tells of riding down it in a swiftly moving automobile, and says, "What with the sunshine, and the flags wildly waving in the sunshine, and the blue sky and the cornices jutting into it and the roofs scraping it, and the large whiteness of the stores, and the invitation of the signs, and the display of the windows, and the slippery sinuousness of the other cars, and the proud opposing processions of American subjects—what with all this and with the supreme imperialism of the mounted policeman, I have been positively intoxicated!" Broadway, north from Ninth Street, he thinks, is provincial. For the skyscrapers at its lower end he felt little enthusiasm. He thinks there is "poetry" in the conception of them but it somehow fails to express itself in their architecture. He recognizes that this is largely due to the very unimaginative conditions of the problem, and points to the Ashland Building on Fourth Avenue as promising the working out of a "satisfactory and complete" type of skyscraper. Speaking of Chicago, Mr. Bennett thinks its soot laden air "a great mystifier and beautifier"—a backhanded compliment. He finds Chicago self conscious, and says that New York is not; but that no metropolis ever is. He notes that the handsomest part of New

York is the center of the city, whereas, the handsomest part of Chicago is in its circumferential parks and boulevards. Boston, he found much less English than it thought itself. He disapproves of the suggestion of building an island in the middle of the Charles river basin, on which to put a great cathedral, recommending that that sort of thing be left for Chicago. And he thought that the most precious and beautiful thing in Boston, and the thing which should make it a Mecca for all the world, was the main stairway in the Public Library with the decorations by Puvis de Chavannes. He thought Abbey's and Sargent's mural decorations not to be compared with these—an opinion which Abbey and Sargent generously expressed long ago.

#### MONUMENTAL ARCHITECTURE.

A paper on Monumental Architecture which was read recently before the Irish Architectural Association by Professor C. H. Reilly, Dean of the Department of Architecture at the University of Liverpool, has been printed in the *Town Planning Review*, and proves both full of interest and rich in compliments for America. Taking as his premise the decline in the architectural merit of English public buildings, Professor Reilly addresses himself to the task of explaining the decline, and pointing out means for its correction. He first asks himself the meaning of the word "monumental" as applied to a building. He finds that a building, in connection with which this term is properly used, appeals to one as a whole—as a unity—not by any special color, texture of materials, conceit of detail, or even by association of ideals. Unity of conception, therefore, he takes as the first necessary quality. The second quality, he believes to be mass. A minimum of mass is required for impressiveness. The third quality is scale; the fourth, as the scale's complement, refinement. Tracing the development of monumental work through Egyptian, Greek and Roman periods, he finds the Romans fail in the façades of their complex structures, and, of course, in their detail. Noting that the internal unity of the great central building of the Baths of Caracalla was not expressed on the exterior, Professor Reilly remarks, "It has been left to Messrs. McKim, Mead and White in the new Pennsylvania railway station at New York, while maintaining certain features of the plan, to execute its first satisfactory façades." Proceeding then to the Italian

Renaissance, he finds the total modern problem solved; and he finds that those architects who, in the past, have wrought successfully in the monumental style have been steeped in the great works of the periods which he has been reviewing. This brings him to the reflection of how different their results would have been if their drawing boards had been surrounded, as those of the modern English architect so often are, with plates from the modern building papers. He quotes "a candid American architect" as saying it is this which "has reduced our public buildings to the condition of scrambled eggs." The remedy, he thinks, is as simple to state as it is difficult to execute. It is a return to the old time methods of education. And "the great strides American architecture has recently taken are due to such a return." He adds, "Not only is the young American architect rigorously trained in his school in the elements of the great classical tradition, but when he reaches his modern American office he finds there a similar library to his school library, and is expected to make a similar use of it. So great is the American demand for fine books that all the big folios, like Durand, Laterouilly and Cauna are being exported, and unless we have already got them in our libraries it will soon be impossible to obtain them." He begs British architects to "have done with the false catholicism of taste which sees good in everything and arrives at nothing in the end. The electism of the last twenty years in England has not led architecture forward. What progress has been made has been made in France and America, where there exists a much more positive spirit. But apart from the question of training," he adds, "my second reason for a definite architectural faith is that we see from the past that no good work has ever been done without it. Except on the hypothesis of a consistent belief widely held, how else can we explain the fact that we see no really bad Georgian work, no really bad Early English, and no really bad Louis Seize? The character is everywhere maintained. The average man, when once a standard of taste is established, is only too anxious not to go outside it and betray himself. When there has been little cohesion among architects, the average man, on the other hand, is tempted to think himself a genius and to turn things upside down for the mere fun of it." In summary, he maintains "that the architect trained in what is called the grand manner is more likely to build a really good cottage than the man who has only considered cottages."



### THREE LOSSES.

In architectural annals last month was notable for three serious losses—one by death and two by retirement from office. In the death of Daniel H. Burnham the profession, and particularly that portion of it which is concerned with city-building, lost a commanding figure. In the retirement of James Knox Taylor from the position of supervising architect of the Treasury, the nation lost the services of a high-minded and conscientious public official. Mr. Taylor had filled the office for fifteen years, which is longer than any of his predecessors, and yet, as no slight tribute to the satisfaction which had been felt in his tenure of it, there was public surprise and regret at his retirement. Unfortunately, for it doubles the loss of Mr. Taylor's retirement, there was the coincident repeal of the Tarnsey act of 1893, permitting the conduct of competitions for the design of public buildings, when the supervising architect shall think this advisable. The repeal was made in the interest of an unwise economy. The third loss is in the succession of Franklin B. Ware, as New York State architect, by a draughtsman who is practically unknown except in political circles.

### LONDON'S NEW COUNTY HALL.

In the speech made by the King of England, a few weeks ago, when he laid, with due pomp and ceremony, the corner stone of London's new county hall, there were these words: "When this county hall has arisen on the banks of the river that has shaped London's destinies, you will at last have provided a fitting center and home for the far-reaching and varied energies demanded by the administration of London, and so have removed a reproach which falls upon no other capital city." The comment was one to challenge foreign attention, alike for its promise and its criticism. Yet there seems to have been nothing in the press of America about the new county hall. The building is to be 750 feet long, with an average width of 310 feet, and nine stories high. These figures offer interesting contrast with those of New York's new municipal building. Even of the nine stories as counted, two will be below the ground level—used for storage purposes; one will be a basement story; and two more will be attic stories, with dormer windows in the roof. The material used is Portland

stone on a base of granite. The total cost, including site, changes in the Embankment wall, and the furnishings, is roughly estimated at about seven million dollars. At present, the departments of the London County Council are housed in some thirty much scattered buildings, many of them originally private dwellings.

### NEW BLOOD IN DENVER.

Robert W. Speer of Denver, the "city beautiful mayor," was succeeded on June first by Henry J. Arnold. The Denver civic center project was so closely identified with the previous administration, and Mayor Speer had gained so truly national a reputation because of it, that considerable curiosity was felt as to the attitude which Mayor Arnold might assume. His answer to this widespread inquiry, that he proposes to carry the project forward with increased vigor, was one of the earliest acts of his administration.

The bonds for the purchase of lands for the civic center were sold before Mayor Speer retired and purchases of land had well progressed; but it was Mr. Speer's idea that construction should proceed very slowly; that the city should replace present structures only as actual need arose. Mayor Arnold, on the other hand, has already secured authority to obtain expert advice on the location of public buildings at the civic center, and has announced that the administration will sell the present court house, valued at over a million; will convert the present city hall into fire and police headquarters; and will build four city and county buildings at the civic center site. One of those will be the executive building, one will be for the courts, one for the treasury of the local government and one for the various boards and commissions. Mayor Arnold intends that these should harmonize with the public library and mint, which are the existing structures of the future group, and suggests that the designs for them be secured by a competition. He hopes that the whole work can be completed in two years.

### ANOTHER INTERNATIONAL COMPETITION.

As if the recent international invitation to assist in the planning of the new capitals of Australia and India were not enough to show the widespread hold which city planning ideas have secured, the government of the Repub-

lic of Uruguay has now invited international competition in the replanning of Monte Video. Monte Video, which is picturesquely situated on its Bay, is a city of more than three hundred thousand population. It is essentially modern in construction and the streets are laid out on a rectangular system, with a complete absence of radiating thoroughfares. In the growing extension of the city, however, some old country roads are being included which are quite out of relation with the main street system. On the other hand, large public works are under way, especially with regard to the harbor, and new laws have been recently enacted to regulate the height and frontage lines of buildings. The purpose of the replanning of the city as set forth by the Ministry of Public Works is: (1), To improve and enlarge the actual network of the city thoroughfares, having in view future developments, health, economy in expenses, and the beauty of the city; (2), To unite by means of appropriate roads the public promenades and sea-bathing resorts with the principal districts of the city; (3), To centralize the principal existing public buildings in relation to the avenues, bringing them into good topographical and access conditions. In presenting their schemes, the competitors are required to include sites for a large number of public buildings, which are named. Three large plans of the city are provided, and it is interesting to note that on one of them there is given the approximate value per square metre of the property on all the principal streets, it being required that the plans shall include the least practicable disturbance of values where these are highest.

**AN  
AGREEMENT  
AS TO  
BILLBOARDS.**

After nearly two years of consultation, the local authorities of the county of Middlesex, in England, and the various Bill Posting Companies have given out a formal agreement which is to remain in force "until determined by a year's previous notice in writing." This agreement has some interesting suggestions for the United States. For it is satisfactory to both sides, and is drawn up in mutual recognition of the fact that the various legal restrictions do not yield results that are satisfactory to either side. Very briefly, its terms are as follows: The members of the various associations of bill posters promise that before erecting a billboard they will give notice to the local coun-

cil, in writing, of their intention, accompanying the notice with a plan showing the position of the billboard with regard to the street and nearest houses, and a statement as to its proposed height, and the material of which it will be built. Criticisms or suggestions, which may then be made by the local authorities, are to receive "full consideration with a view to meeting the wishes of the council, if possible." Any bill board or similar structure which is placed so near a street or public place that it might fall thereon, shall be securely erected and maintained. Every billboard or similar structure shall carry, in a conspicuous manner, the name of the person using it, and everyone shall be maintained "in a neat and tidy condition, and, if any paper or other material affixed thereto for advertising purpose becomes detached, such paper or other material shall forthwith be removed and cleared away." No billboard or similar structure shall be erected "in front of the line of the front mainline of the houses, if any, within thirty feet, on either side of it;" nor shall be "so placed as to disfigure the natural beauty of the landscape;" and the bill posters agreed to "use their best endeavors to discourage the erection of solus signs and advertisement boards in fields." It is hoped and expected that this agreement, which has been heartily endorsed by both the London and Provincial Bill Posters Associations, will be put into operation throughout the Kingdom.

**ST. JOHN'S  
CHAPEL,  
NEW YORK CITY.**

Now that there is no longer any doubt that the New York City Hall, as shown by Mr. Montgomery Schuyler in the *Architectural Record* for May, 1908, was designed by Joseph Mangin, a French architect, Saint John's Chapel takes an added importance as being the finest remaining example of Colonial architecture to be found in New York City, if not in the whole State. Prior to the completion of the City Hall in 1812 and for a good many years after Saint John's was considered to be one of the city's finest buildings, and now people are beginning to think that very same thing again.

Thanks to the comparative obscurity of the building, since its congregation has moved to more fashionable parts of town, and to the unimportance of the neighborhood where it stands, the building is now in its original condition with the exception of the chancel, which was altered and enlarged by Mr. Upjohn.





AN ENTRANCE DETAIL BY HOWARD  
V. D. SHAW, ARCHITECT.

After having stood for all these years, and having been saved from destruction at the hands of Trinity Corporation only a few years ago, it is now threatened with a different, and if that is possible, in a far more serious manner. Plans passed upon by the Board of Estimate for the widening of Varick Street in connection with the extension of Seventh Avenue from Greenwich Street south through Varick Street to West Broadway, will necessitate the removal of the porch and tower of the venerable building unless steps are taken very soon to prevent the outrage. Of course historically St. John's is not as interesting as either St. Paul's Chapel or St. Mark's Church, but architecturally it is far superior to either of

them, and it is really "up" to any architect to do his part to save it from an end so untimely as it is uncalled for.

A new plan has been proposed by President McAneny which all but the porch project into the street with a new sidewalk running under it, as the porches of both St. Michael's and St. Philip's at Charleston and as those of ever so many churches and public buildings in Europe do.

Will you help to save St. John's Chapel?

If you are interested in its preservation we ask you to write a letter to the Borough President, at City Hall, protesting against any plan that will call for the destruction of any part of this building and urging him to do all that he can to have his new plan adopted.

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### Additional Appreciation of

## DANIEL HUDSON BURNHAM

The news of the death of Daniel H. Burnham came as a great shock not only to his professional brethren, but to all who are interested in and have knowledge of the physical side of civic development. Burnham was a master executant and as such one of the greatest forces in the profession. He was a born leader among men and capable of handling and directing the greatest of enterprises. This power, indicated in a lesser degree early in his career, was fully demonstrated in his conduct of the World's Columbian Exposition. It was this latter work, in which he gathered around him and correlated great forces, that gave the initiative to what afterwards developed into the work by which he will be best known, that of planning great cities. His name is asso-

ciated indelibly with the plans of Washington, Chicago, Manila, Cleveland, and San Francisco. Without question he had in his early youth marked artistic capacity which might have been highly developed, but for the rising of executive powers within him. His manner inspired confidence in men of affairs, while his personality was a chief asset in carrying through his great designs. This he appreciated fully and kept close in touch with the working out of those things which lay near to his heart. Burnham, unquestionably, was a great man; a great force in architecture as he would have been in any executive profession or calling he had cared to enter, and in his death the up-building factors of this community have sustained a great loss.

IRVING K. POND.







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# THE ARCHITECTURAL RECORD



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THE FIRST BAPTIST CHURCH, PITTSBURGH, PA.  
CRAM, GOODHUE & FERGUSON, ARCHITECTS.



# THE ARCHITECTURAL RECORD

SEPTEMBER 1912

VOLUME XXXII



NUMBER III

## The FIRST BAPTIST CHURCH PITTSBURGH PA. By A. G. BYNE.. Cram, Goodhue & Ferguson, Architects Photographs by Julian Buckly

To DISCUSS good modern Gothic is, practically, to discuss the work of Messrs. Cram, Goodhue & Ferguson; and this has been so recently done in THE ARCHITECTURAL RECORD that only something of decidedly new aspect in their productions—some note at once arresting and highly personal—would be presented now to our readers. This we have in the latest edifice designed by Mr. B. G. Goodhue—the First Baptist Church of Pittsburgh.

It is an intelligent digest of English and Continental Gothic, and exhales a certain mellowness of conception which would have been impossible to the builders of the very period itself, since only a generous retrospect could produce it; and being a digest, it is pleasantly tantalizing to classify and analyze. *English Perpendicular*, is the verdict, for in-

stance, on looking at the window tracery; but straightway the great over-shadowing window arches with their deep reveal increased by buttresses to give one an impression of enormously thick walls—these are assertively French; and crowningly French is the slender *flèche*. But, if all these are French, where then are the accompanying pinnacles and facetious detail? Their conspicuous absence takes one back across the Channel to the sober little English minster churches, and one sums up this effort at classifying Mr. Goodhue's edifice, by saying that it has all the structural beauty and composition of Continental, along with the undecorated severity and economical design of Insular Gothic.

No piece of Gothic merely archaeologically correct would answer the requirements of a modern evangelical re-

formed congregation, whose prime demand is for a large hall from every corner of which their preacher may be heard and seen. Certain liturgical customs whose needs the finest Gothic prototypes answered perfectly are obsolete to-day; but something not unlike our modern requirements were demanded centuries ago by the Benedictines and Dominicans who went preaching through Southern France; hence their so-called "Hall" churches, still Romanesque in plan but ever working towards Gothic in their solution of vaulting and roofing. In these churches, the aisles which were to become such a feature of fully developed Gothic were of minimum width and served merely as passages. The nave, however, was very wide and open without obstruction from front to back, forming for all practical purposes a great hall. Another expression of the same idea, but even more rudimentary, is the early Gothic chapel of the English Universities; a "Hall" in the very English acceptance of the word, and making no attempt to express the true church plan, and its contribution, therefore, to modern church building would be more apparent in the New England Meeting House. Of the Continental Hall-churches, one of the finest structures was the Church of the Cordeliers, at Toulouse. It no longer exists, but in the modern adaptation under consideration we see its lineal descendant—a cruciform plan with all the parts inherent to such a building adapted and altered to suit present needs. The nave is of four bays (short and somewhat broad); at either side of the nave are the low passage aisles, which open into shallow transepts, and beyond the transepts is the chancel one bay deep. This plan therefore solves the fundamental requirements of a modern "reformed" congregation and like many foreign churches has in addition to its cruciform plan, an adjoining Parish House.

The most striking feature of its interior, and one that has largely determined its exterior aspect, is the manner of vaulting. Vaults were the trouble, torment and delight of the ancient builders as we all know—their patient and profound study, that is how to roof a

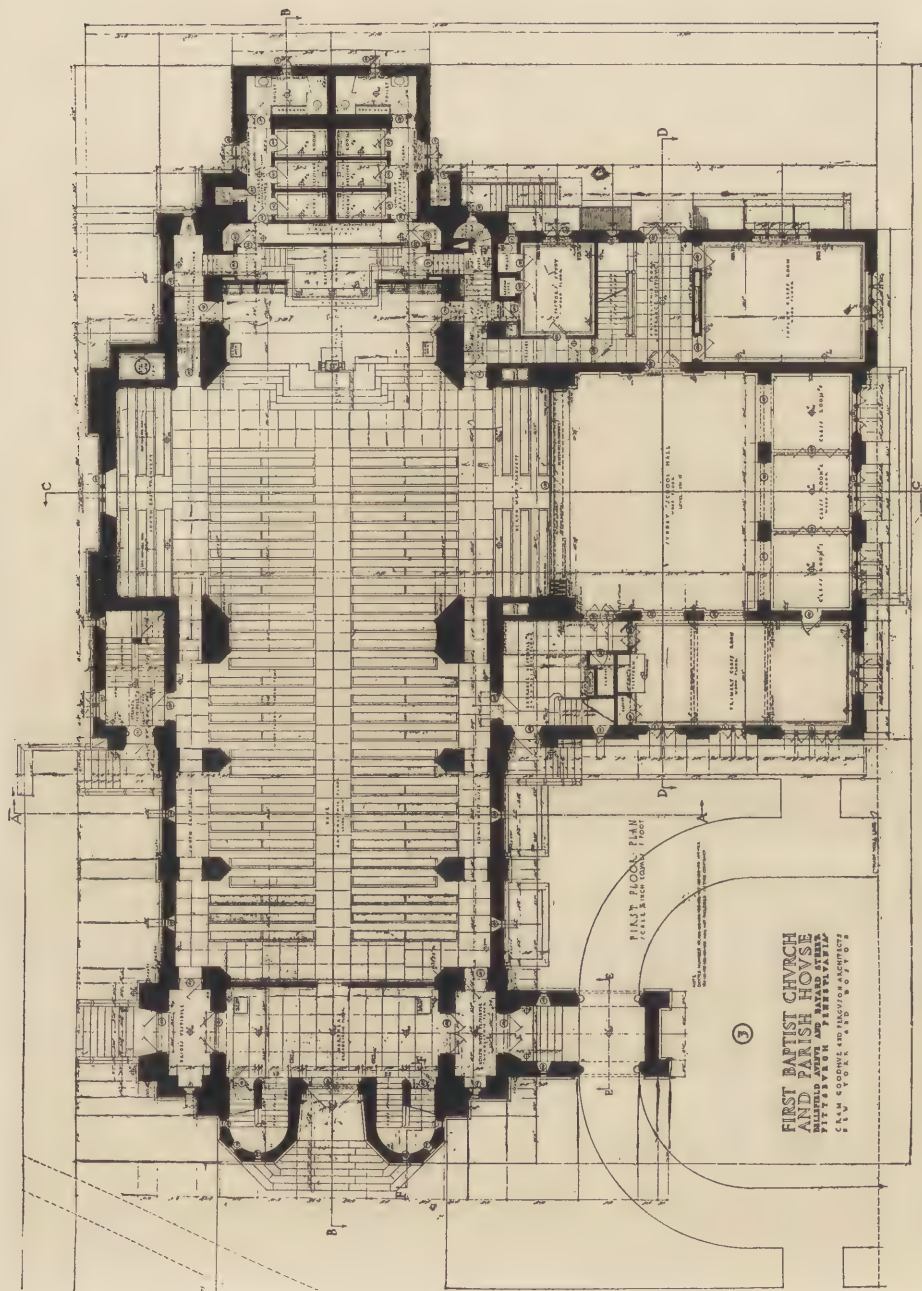
large space with fireproof material. Their first solution was the groined vault; but this was not satisfactory since its great weight demanded massive and obstructing piers; moreover the groins were themselves difficult to construct; so there was devised an immense improvement in the shape of the ribbed vault. This improvement revolutionized the history of Mediæval Architecture, for once the self-supporting ashlar ribs were set, the builders could then devote themselves to the question of filling them in with as light a web as possible. The farthest their ingenuity carried them was to the use of thin shells of cut stone or brick for the web—by which process they could reduce their piers to as little as one-ninth part of the girth of the heavy Norman pier. This lighter vaulting naturally reduced the wall construction and buttresses also, and was a saving from every point of view; yet even at its lightest it still required a wall that we of to-day would characterize as *thick*, thick even where flying buttresses did a large share in resisting the thrust of the vaulting. All this would have been avoided by the use of tile for the webs; for tiling is so bound together as to be homogeneous and produces no appreciable thrust; furthermore it is fireproof which heavy stone is not. Yet the Gothic builders seem to have forgotten the tradition of its use, which fact has made it possible for our own race and day and generation to make this contribution to the construction of high vaults in fireproof churches.

And so in the quadripartite vaulting of this new American Gothic church we find the webs filled with tiles. In the laying of these a choice had to be made between the French and the English methods of filling in; for although the adhesion between the tiles is so perfect that any fanciful patterning might have been tried, it was thought desirable to retain the logical relationship between ribs and filling, as developed in France rather than in England. In France the ridge of each vault showed a series of clean straight joints; in England the stone courses met at the ridge diagonally, to conceal which the ridge rib had to be in-





THE FIRST BAPTIST CHURCH, PITTSBURGH, PA.  
CRAM, GOODHUE & FERGUSON, ARCHITECTS.



First Floor Plan.

THE FIRST BAPTIST CHURCH, PITTSBURGH, PA.  
 CRAM, GOODHUE & FERGUSON, ARCHITECTS.

FIRST BAPTIST CHURCH  
 AND PARISH HOUSE  
 PITTSBURGH, PA.  
 C. A. M. GOODHUE AND FERGUSON ARCHITECTS  
 PITTSBURGH, PA.  
 1908





THE FIRST BAPTIST CHURCH, PITTSBURGH, PA.  
CRAM, GOODHUE & FERGUSON, ARCHITECTS.

vented. The example before us uses the former method, and by doing without the additional English ridge rib maintains its appearance of simplicity—of systematic elimination of unnecessary features. The ridge rib seen over the crossing, where the vaulting changes from quadripartite to the more elaborate tierceron, does not belie this observation, since here it is a necessity.

It will be noticed that the vaulting springs from high up in the vast clerestory, which makes it possible to place the apex of the vault at a higher point than the side walls. Upon a careful study of the theories obtaining at the height of the Gothic development it is evident that the aim of the builder was to stilt the springing plane of the vault—both to add to the beauty and soaring quality of the vaults themselves and to concentrate the thrusts. "Probably no one matter in Mediæval design was, from an artistic point of view, of such overwhelming importance as the combination of a towering clerestory and a high set vault," says a great authority on Gothic (Francis Bond). Except for the tile webs this vault is like any other Gothic vault, built just as it might have been built in the Middle Ages, with ribs conceived within the body of the pier, to be gradually brought forth until they are fully exposed, when they separate and swing superbly each to its appointed place. Examining the walls below this point, it will be seen that the buttresses of the exterior appear to be thrust through the wall to form the pier and in the aisle space are pierced with low arches to admit of passage. These piers rise from the floor to disappear in the spring of the vault, while the little aisle arches die down on the splayed jambs of the piers.

Passing from structural peculiarities, triumphant peculiarities, we find that the whole interior of the edifice is austere simple. There is no abundance of elaborate mouldings or carvings, but rather an abundance of broad flat surfaces. Only in the arches has this plainness relaxed, in favor of rich mouldings that give a delicate play of light and shade—just that touch of grace and fancy neces-

sary to contrast with the massiveness of the abutments and the general outspoken honesty of construction.

In the church furniture are considerable color and animation—a chancel floor of intricate tiling approached by steps of green slate; a baptistery of Tennessee marble with variegated marble inlay, all backed by oak panelling and shut in by a double curtain of rich green and gold silk; a lacy drop cresting across the tall oak stalls; a gallery front painted with symbol representing various events in the life of the Saviour; and most sumptuous of all the organ.

This organ takes up the entire chancel end above the stalls, an admirable way in which to treat this otherwise difficult wall. For the great windows commonly found in English chancels are sometimes a strain on one's eyes during a non-liturgical service. Certainly this organ answers every decorative requirement, the clustering of the pipes is singularly in keeping with the Gothic spirit while its carving, coloring and gilding offer a pleasant contrast to the surrounding stone. It is an imposing piece of design, and the broken play of smoky-blue light from the window back of it adds to its beauty.

Underneath the whole church extends a basement or undercroft ceiled with a segmental barrel vault of tile. The bases of the piers above form deep recesses along its sides in which are set the windows, these are so low down as to be negligible from the outside—a superior bit of construction—as all of the congregation will admit who may have visited the dark and gloomy crypts of foreign churches.

The basement of the parish house together with this undercroft is put to many good uses—a great hall, spacious kitchen, dining room, cloak rooms and class rooms. On the main floor perhaps the most noticeable feature, since it is an exigency of the Baptist faith, is the arrangement for total immersion, being so planned that the Catechumen may enter the water on one side and out again on the other, avoiding passing through the church and the splashing incidental to such a ceremony. By this arrange-





MAIN PORTAL—FIRST BAPTIST CHURCH, PITTSBURGH, PA.  
CRAM, GOODHUE & FERGUSON, ARCHITECTS.



THE CARRIAGE PORCH—FIRST BAPTIST CHURCH,  
PITTSBURGH, PA., CRAM, GOODHUE & FERGUSON, ARCHT'S.





THE BRIDE'S PORCH—FIRST BAPTIST CHURCH,  
PITTSBURGH, PA., CRAM, GOODHUE & FERGUSON, ARCHT'S.



INTERIOR LOOKING TOWARD CHANCEL—FIRST BAPTIST CHURCH,  
PITTSBURGH, PA. CRAM, GOODHUE & FERGUSON, ARCHT'S.





INTERIOR LOOKING TOWARD ENTRANCE—  
FIRST BAPTIST CHURCH, PITTSBURGH, PA.  
CRAM, GOODHUE & FERGUSON, ARCHTS.



ORGAN DETAIL—FIRST BAPTIST CHURCH, PITTSBURGH, PA.  
CRAM, GOODHUE & FERGUSON, ARCHITECTS.





MANTEL IN PARISH PARLOR—FIRST BAPTIST CHURCH,  
PITTSBURGH, PA. CRAM, GOODHUE & FERGUSON, ARCHT'S.



PARISH PARLOR—FIRST BAPTIST CHURCH, PITTSBURGH, PA.  
GRAM, GOODHUE & FERGUSON, ARCHITECTS.



ment all things are done in seemly fashion, still leaving the actual baptism visible from every part of the church.

Turning into the Sunday School we find it is two stories high, lighted from above, surrounded on three sides with class rooms open to it but shut off from one another by folding doors. The fourth side has a similar screen on the wall space above which is to be painted a great symbolic map of Biblical lands, and

ing to the parlor for the ladies of the congregation. This is an elaborate room with fine panelling done in the old English way—that is, the panels are put together with oak pegs and the mouldings are run on the styles and rails leaving the ends square so that they butt together without mitering. This panelling, absolutely unvarnished, is beautiful; but it is the ceiling of the room by Bankart which is its chief call for no-



THE ASSEMBLY ROOM IN BASEMENT— FIRST BAPTIST CHURCH, PITTSBURGH, PA.  
Cram, Goodhue & Ferguson, Architects.

opens into the church providing seeing and hearing space for an overflow on crowded occasions. At the point of juncture we find another entrance to the church and a staircase of carved and linen-panelled oak, with solid balustrade. At the top this takes the form of a screen of three bays reaching to the ceiling and having in its head pierced tracery panels, very interesting and curious.

At the rear entrance is another lead-

tice. This enthusiast has given us for the first time in centuries that delicate beauty and personal touch which used to characterize the craft of the plasterer, when England was enriched by such ceilings as the well known Globe Room in the Reindeer Inn at Banbury and others of its day.

The foremost impression of this church is its soaring quality—its “romantic” dignity. Its height, to which the low lying parish house gives scale, its

heavy walls skilfully created by the system of piers and buttresses, the unusual gable end, and the squat, blunt exterior treatment of the aisles—all these show how far it has departed from traditional Gothic. A parallel can hardly be found for the treatment of the outer aisles; they seem to have almost a suggestion of the simple directness of the work in Central Syria.

One is tantalizingly tempted to decide whether the work has more of English or French feeling. It is impossible to conceive such tracery as this of the clerestory on French soil; for the Latin mind preferred flowing joyous forms. Simplicity and solidity were qualities that appealed rather to the Britisher; and the fact that this sort of tracery was structural as well as ornamental was not to be despised. It has been said by some that the passing from flowing tracery to the rectilinear forms marks the degradation of English taste. This is one of the many sweeping statements that we feel

justified in rejecting; for certainly the Parish churches of East Anglia, and the cathedrals of Gloucester, York and Norwich, are England's most precious heritages of Mediæval art; and of sufficient beauty to warrant the repetition of their spirit here without any tinge of degradation. These clerestory windows occupy the whole bay as do those in fully developed *Isle-de-France* Gothic, and for exactly the same reason. Neither English nor French, but wholly modern, is the way in which the wall arch of the vault and the inside arch of the window are fused together carrying Gothic construction to its logical issue, a stage rarely reached in England. But then again the square *bema* or chancel end has always been peculiar to Anglo-Saxon Christianity and was rarely met with on the Continent. In short, the church before us is somewhat of all Gothic; of all countries; of old and new. It is a distinguished success, even in the annals of a firm known for Good Gothic.



STAIRCASE IN PARISH HOUSE—FIRST BAPTIST CHURCH, PITTSBURGH, PA.

Cram, Goodhue & Ferguson, Architects.





"THE WITTELSBACHER BRUNNEN," IN MAXIMILIANS-PLATZ, MUNICH.

# The NEW DEVELOPMENT in GERMAN ARCHITECTURE

By Francis R. Bacon

WHEN SOLOMON made his oft-quoted remark about the novelty of things under the sun, we wonder if he really intended the phrase to be as pregnant with prophecy as many seem to have understood it, or whether he was simply lamenting his contemporaries' paucity of ideas. If the latter were his intention, we can have no possible quarrel with him,—the historian is of all men most entitled to our gratitude, save only those whose worthy actions he records for us and posterity. There is something oracular about such generalities, an exasperating enigma for critics to wrangle over while the Israelitish oracle sits in his temple and metaphorically laughs up his sleeve. Had the craftsmen of later ages been convinced of the universal and eternal truth of the oracle's state-

ment, all their latent powers of initiative and invention would have been crushed by despair. Were it so, the art of Michael Angelo would be comparable to the decorations of Karnak, and the cathedral of Notre Dame at Paris a replica of the Temple at Jerusalem. Though there be nothing that has sprung from the "nowhere" into the "here," yet problems and conditions are always changing and the arts develop to solve and meet them.

A most interesting graphical study of this development of architecture can be made within the limits of a few days' vacation travel. The journey may begin, as our's did, in Southern Italy, with a visit to Paestum. Here the Greek temples, notably that of Neptune, dating from the sixth century B. C., though shaken by earthquakes and blasted by

explosions, yet raise their bold outlines against the blue Italian sky, impressive in refined simplicity and dignity. They are not the summation of Greek endeavor; but represent a pioneer stage necessary to the evolution of that highly finished art embodied in the Parthenon about a century later.

The architects of imperial Rome, following Greek precedent, but freely changing and adapting its forms and methods of construction, designed the domed Pantheon, the vaulted Colosseum, the Forum Romanum; they built temples

churches contemporary with the work of Gothic architects in France. By the end of the Quattrocento, the Italian Renaissance, deep-rooted in classic antiquity, reached its full growth, and in every branch were men who could express the event of a new day more fluently than ever before.

Driven from Florence by the oppressive heat of a record July, we enjoyed the salt breezes of Venice almost as much as the gilded glory of St. Mark's, or the fanciful façades of her palaces. Here the classical Renaissance was tinged



"THE NORNEN-BRUNNEN," A STREET FOUNTAIN IN MUNICH.

for their gods, magnificent palaces for their emperors and circi for the people. The refined simplicity of Greek work becomes more ornate, its architectural forms more plastic under the direction of Roman craftsmen, and the muse of Architecture with her increased vocabulary, becomes more eloquent and expressive.

Going northward again, we saw in Florence the fruits of Mediævalism, the Bargello castle, the Vecchio palace, the Loggia dei Lanzi, and beside them Sta. Croce, Santa Maria Novella, and other

with Byzantine influence and hinted at the barbaric mysticism and the magic of the far East. Before long, however, our imaginations failed to convince us of the reality of the sea-breezes, and we again followed the North Star to Munich.

Munich's architecture reminds us of a middle-aged farmer's criticism of Shakespeare. Upon his introduction to the dramatist's works, he was disappointed in finding that they consisted so largely of quotations. Among her architectural "quotations" Munich includes





THE "NEUES RATHAUS"—THE NEW TOWN HALL IN MUNICH.

the Feldherrnhalle, repeated from the Loggia dei Lanzi,—her Königlichen Residenz, adapted from the Pitti Palace,—her Beaux-Arts Palace of Justice, and in the near vicinity the Castle Herrenchiemsee, a highly-prized *copy* of the Palais of Versailles! King Ludwig I of Bavaria announced, "It is my resolve to make Munich a city such that none can say he knows Germany who does not know Munich." How well he has succeeded in this ambition, every loyal Bavarian will testify, for Munich's Hofbräuhaus, her schools and her museums are each typical of German perfection. In the new town hall we find a very interesting expression of German Gothic as applied to municipal buildings.

Architectural Munich represents the several periods of a race on emerging from the shadows of Mediævalism into the full dazzling light of Modernism. First was the age of picturesque architecture! barbarity. Then began the slavish copying of foreign monuments, a period of archaeological imitation; then the application of other methods and details to peculiar requirements. The Palace of Justice and the new Town Hall are contemporary examples of this period of adaptation—each represents a well-defined style and neither is logically native to the soil.

Within the past decade a new era of development has claimed the craftsmen of Munich. Not content to translate, however, freely, the architectural lore of Italy or France, they have attracted the attention of free-thinkers by a totally unexpected show of initiative.

When a few years ago it was decided to span the Isar by a new bridge, the architect turned for inspiration, not to the Pont des Arts or to the Pont Sant' Angelo, but—where? No one had seen just such a bridge; it was neither Greek or Roman, neither Gothic or Renaissance, so the Wittelsbacher Brücke was assigned to the all-inclusive pigeon-hole marked "*l'art nouveau*." The sarcastic may remark that there isn't much about it to criticize. The studied simplicity of its lines, the broad easy sweep of its gray stone arches, spanning the river in

four equal reaches, the intermediate piers accented by simple vertical motifs—the bridge excites attention if not universal admiration. The one piece of ambitious decoration is the equestrian statue of Otto von Wittelsbach. The conventionalization of the horse recalls the Assyrian manner and is quite in harmony with the rest of the structure. Other bridges of similar type have been built since, and others are being planned to cross the Isar, but the Wittelsbacher is interesting as a pioneer in the tendency toward a changed architectural expression.

Of the several fountains in her parks and plätze, two stand pre-eminent in this new style. The Wittelsbacher Brunnen in the Maximilians Platz seems to grow up naturally from the native rock, not geyser like, but with a restful restraint and dignity. The principal basin, fed by two jets of water and by the overflow from smaller basins in the center, discharges its water through the mouths of a score of grotesque creatures into pools at the street-level. At opposite ends of the large basin, buttressed by rough native rock are sculptured allegorical groups representing "water in action" and "water at rest." The first group pictures a spirited horse, head thrown up, nostrils distended, bearing on his back an athletic youth with all muscles tense, about to throw a large boulder into the basin. The other group, "water at rest," is a figure of a bull in repose, expressive of great potential energy, bearing on his back a woman's draped figure.

The Nornen-Brunnen is another interesting example of the new development. Its gracefully flowing lines, its freshness and vigor of design and execution are a pleasant relief from the "intensive cultivation" of the traditional styles.

It is true that this most recent expression of German architecture has not yet "arrived," as a Frenchman would express it. When a race has attained the full height of civilization and culture, its individuals delight to revert sometimes to the haunts and habits of primitive



man—to heed for a time the call of the “red gods.” Amid the environment of half-tamed Nature, he lives his life, not as his primitive fathers lived it, but against the background of a highly developed culture. Under such conditions come thoughts and feelings and developments unshared by his brothers who have remained in the glare of city life. So too, in this return of the craftsmen to first principles, working with the acquaintance of a fully developed art, may

we not expect a really new version of architectural lore?

A score of centuries passed from the building of the Greek temples at Paestum to the flowering of the Renaissance in Italy. The “new” architectural expression has begun its career moderately. The future lies before it, and we have cause to expect very interesting developments from our German brothers if, only, we do not hurry them with a too-swift sword of judgment.



THE "WITTELSBACHER BRUCKE"—THE NEW BRIDGE OVER THE ISAR.



THE CATHEDRAL OF MEXICO CITY (COMPLETED 1667),  
PEDRO DE ARRIETA, ARCHITECT.



The  
ARCHITECTURE of  
Part I. Ancient MEXICO CITY

By Montgomery Schuyler

FOR A STUDENT of American architecture who for the first time has had the opportunity of seeing Mexico, the conclusion that every budding American architect ought to do the same thing while there is yet time is quite irresistible. It is not risking very much, at any rate not too much, to say that some patriotic Pan-american would do a very great service by instituting a "Prix de Mexico" as offset and counterbalance to the Prix de Rome. For one thing, the student can get out of accessible books what a sojourn in Rome has to give him much more readily than he could get the same thing in the same way out of what a sojourn in Mexico has to offer him. For another and even more important thing, the natural environment of Mexican architecture has far more to offer him that is congruous with his own problems than the environment of the architecture of Italy. To begin with, Mexico is cisatlantic. This is also the "New World," as we are so fond of pointing out in reference to the artistic crudities and shortcomings of our own country. True, the Mexican settlements are of a much greater antiquity in fact than any of the "Norte Americano." Jamestown itself is of yesterday compared with the scenes of the conquest of Cortez. Where our colonial antiquities are at the utmost of the late seventeenth century, Mexican monuments of the sixteenth abound. But that is by no means the whole story. It is necessary to supplement the dates by explaining that the Mexican pioneers began to build monuments before our own New England ancestors, if we happened

to have any, had any notion beyond that of pitching shingled tents for their own shelter. The communal idea was before the eyes of the settlers of Mexico as the individualistic idea was before those of the early settlers of English or Dutch descent. The "civic centre" is the latest fad of American municipalities. Yet it is impossible to find an ancient Spanish settlement which did not begin with this to us novel notion as a primary essential of its existence and growth. The earliest layout of the place was a triumph of "collectivism." Within the present limits of the United States, New Orleans still shows the advantage of having been founded and laid out by people to whom the good old Anglo-Saxon rule of everybody for himself and the devil take the hindmost had no binding force. Everywhere you find in the Spanish settlements the civic centre or central Plaza; everywhere the "Alameda," or public garden and place of recreation. All this ought to instruct while it shames us. And even this is not the worst of it. From the earliest settlement down to the present day, the Spanish settlements show immensely more of artistic sensibility than the English settlements. It is true that they supervened upon semi-civilization instead of upon rank savagery. We of the United States have no more remains of the art of the Toltecs and the Aztecs than we have of that of the Incas. The aboriginal and always prevailing part of the population of Mexico have continued to hark back to the monuments of Uxmal and Palenque, as witness the recent Aztec monuments in Mexico City,

where that hostility to the Spaniard which has never ceased since the days of Cortez, and which has been so very powerful a factor politically, is expressed artistically not only in the "phonetic" decoration of the incidental sculpture, but in the recall of autochthonous motives in the purely "technic" decoration of the monument. The descendants of the Aztecs have inherited artistic sensibility. It is manifested in their music. The Mexican military bands are among the best in the world, even if their native compositions are of no great interest. It is manifest to-day in their pottery and their textiles. Mexican Indians are different from North American, even though they are no cleaner and even less honest. Clarence King used to say: "There is much villainy in Mexico, but there is no vulgarity." For that matter, there is no vulgarity about the North American Indian in his native and uncorrupted state, if you could catch him in it. But of course the aborigines are immeasurably more important as component parts of the population South of the Rio Grande than North of it, where indeed they are the most negligible of all the races and tribes of mankind whose composite the North American is tending to become. The common and vernacular building of the Mexican Indian you may see all over Mexico, while "building" is hardly the word to apply to the hasty and casual shelter which the Northern nomad furnishes for himself in wigwam or tepee. The journey South from the Texan border to Mexico City is intensely interesting though rather depressing to the Northerner who takes it, outside of the short rainy season, by reason of the aridity of the land. There is nothing green to be seen, excepting the wide and glossy leaves of the maguey; hardly a blade of grass. But the native habitations are very much in evidence. These abodes are merely shelters, as humble as possible, never of more than one floor, hardly ever of more than one room and that not much bigger than a "hall bed room," the walls of sun-dried mud, the roof of what branches can be obtained for a framework in this treeless land, wattled and filled with the material of

the walls. No chimney, no window, the one orifice for the admission of light being the door. No human abode could be humbler. One perceives that it is a mere shelter, and also a shelter mainly from the sun, which is the chief enemy of man in these tropical regions. Shade and coolness are his primary requirements. The absence of openings secures the former; the thickness of wall necessitated by the material the latter. There could be nothing "vulgar" about a habitation enforced like this, which is reduced to its very simplest expression, and admits no superfluities. But neither, for that matter, could there be any architecture.

The old text-books all began with the "hut" and figured the monuments as somehow evolved from it, a higher power of the vernacular construction. Examples of historic architecture, and remains of prehistoric, by no means confirm this view. The first requisite of a building projected as monumental is that it shall be durable. On the other hand, the abodes of primitive peoples are transient shelters, not intended to outlast their builders. As Sir Thomas Browne has it about the builders of the pyramids "the oldest of human monuments and also the most permanent":—"of their living habitations they made little account, conceiving of them but as hospitia, or inns, while they adorned the sepulchres of the dead, and, planting thereon lasting bases, defied the crumbling touches of time and the misty vaporousness of oblivion. And as with tombs, so with temples." The remains of Uxmal and Palenque can have had very little to do with the abodes of the men who built them, abodes which vanished in the generation after they were built, leaving no remains from which they can even conjecturally be restored. For duration, stone is the one material all over the world, where it can be obtained. Where local conditions prevented its employment, works intended to be monumental have failed of their primary requisite of permanence. According to the Greek accounts the building of Babylon outrivalled that of Nineveh, but it has vanished, leaving no trace behind. "It seems nearly certain," says Fergusson, "that no stone was used in



their construction." On the other hand, "it is the employment of stone alone which has enabled us to understand the arrangements of the Assyrian palaces." Hardly anywhere in the world is stone the vernacular material of housebuilding. It is too costly, in time and in labor, to be available for that purpose. Consequently, when it is imposed as the necessary material for structures meant long to outlast their builders, it involves a

one material to another, an aggregation having the same probative force in art as the like series of transitional organisms in nature which shows the evolution of the hipparion into the horse. To the same effect are the bundles of reeds reproduced in the stone columns of the Egyptian temples. But these instances by no means invalidate the rule that when a monumental material is adopted for monumental purposes, its



THE CATHEDRAL AND SAGRARIO.  
(Sagrario Built 1750).  
Lorenzo Rodríguez, Architect.

new construction, instead of that commonly employed. True, decorative and even structural details devised for other materials are apt to survive in it. Omitting the mooted question of the lithic or wooden origin of the Doric temple, even those who maintain, like Viollet-le-Duc, that it was devised for a construction in stone admit that the Ionic volute was originally a member carved in wood, and in fact adduce an almost complete series of capitals denoting the transition from

architecture is developed out of its own requirements and has very little in common with the vernacular building in less permanent and costly materials.

However, this is not an archaeological article and the interest of the remains of the primitive monuments of Mexico is almost exclusively an archaeological interest. It is quite possible, indeed it is likely, that the adobe huts of rural Mexico to-day are exactly as they were before the Spanish conquest of nearly four

centuries ago. But what there has been of architecture in Mexico since has been strictly colonial and Spanish. It is difficult to find in it any trace of native influence, even though the artisans employed were, as in almost all cases they must have been, Mexicans of native or of mixed stock. The colony has reflected the fashions of the "metropole" as distinctly as our own architecture reflected current English fashions from the earliest settlement down to the architectural declaration of independence, made just about a century after the political declaration, when Richardson betook himself to Southern France for

signalize his viceroyalty by some monument. Every bishop had the same ambition with respect to his diocese, almost every priest cherished it with regard to his parish. With the steady output of the precious metals the possession of which was the sole motive, except the propagation of the faith, in the Spanish schemes of conquest and colonization there was far more wealth in Mexico than in the English colonies to the northward. The separation of church from state was theoretically complete in New England, albeit in fact there was never anywhere a more strict theocracy than that of Massachusetts Bay or of New



LOWER PART OF CATHEDRAL AND SAGRARIO.

his prototypes, so soon after which the increasing number and prevalence of the graduates of the Beaux Arts reduced us, as Johnson apprehended that the English authors of his time might be reduced, "to babble a dialect of France." But the conditions in New Spain were far more favorable to an impressive display of architecture than the conditions in New England, meaning the entire extent of the English settlements. For three of the four centuries since the conquest, Mexico was under the rule of Spanish viceroys, sixty-two of them in all. Almost every one of them was anxious to

Haven. The Pilgrims at any rate founded, as Rufus Choate said, "a church without a bishop and a state without a king." But the union of church and state in the Spanish colonies was complete and avowed. The rearing and decoration of churches were the care of the government. What wonder that the Mexican monuments of ecclesiastical architecture for those three centuries when Mexico was under Spanish domination should have been a hundredfold more interesting and impressive in what is now the Republic of Mexico than the like development in what is now the





BELFRY OF THE CATHEDRAL OF MEXICO CITY.

United States. At any rate that is the case. Coming down from the northern frontier to the capital, not a town but shows at least one church impressive by its magnitude and its massiveness, and commonly by more artistic qualities as well. The cupola with its ribbed roundness of glossy tiles is an invariable feature, yet not more invariable than the square campanile alongside, with its dead wall of lower tower, its open belfry stage, and commonly its cupolated or bluntly pointed lantern. Sometimes, as in the cathedral of Puebla, the towers are many-staged and crowned with four-hipped roofs, recalling the Lombard Romanesque. In any case, you have to note the absence of the French *flèche*, or English spire, disparaged by Mexicans as "the Protestant needle." On the road southward from Laredo, one passes at intervals for most of a day a curious series of little churches, apparently votive chapels, of which the interior is no larger than that of an ordinary bed-

room, but every one of them is furnished with its miniature dome and its miniature campanile. Terry's excellent guide is silent about these, and the North American Pullman porter unsatisfactory and clearly inauthentic. "Well, you see, there was a saint come along here one time, and every place he stopped he built one o' them churches." There is hardly a provincial capital in Mexico which has not a church superior in antiquity, in costliness and in architectural interest to the corresponding edifice in any of the "old thirteen" of the United States.

But naturally Mexico City, as the seat



CORNER DETAIL—CHURCH OF SAN HIPOLITO.



THE CHURCH OF SAN HIPOLITO (1602).





Photo Copyright by C. B. Waite.

FRONT OF LA SANTÍSIMA, CITY OF MEXICO.

of the viceroyalty, is the centre of the architectural activity of the colonial days. They say there are a hundred churches in it, and you can readily believe it. Among them, these reflect every architectural fashion that prevailed in the Peninsula during those three centuries of the colonial period. Our architectural as our sartorial fashions change much faster than those of Europe, particularly than those of Spain. But this was hardly so in the provincial period. What we have to show in colonial architecture, so far as it is entitled to be called architecture at all, is pretty much all of a piece, the British modification of the Italian Renaissance that was fashionable and current from the time of Sir Christopher Wren to the coming in of the Greek Revival in the first quarter of the nineteenth century. Mexican architecture antedates ours by a full century, and Mexican colonial architecture continued until the separation of

Mexico from Spain in 1821, which was just about the time when our own "Georgian" gave way to the Grecian brought in by the publication of the "Antiquities of Athens." But during this period Spanish architecture, and by consequence Mexican architecture, underwent grave and radical modifications. The Renaissance of Palladio and Vignola has never taken real root in Spain or its dependencies. From the Moors the Spaniards inherited an impatience of its formulae, a wilfulness and an individuality which are far from scholastic. In certain edifices of great importance the Greco-Roman which prevailed throughout the rest of Western Europe



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THE FRONT OF THE CHURCH, TEPOZOTLAN, MEXICO.

was imported into Mexico. The Cathedral of Mexico, as the largest and most costly and monumental, as the "Metropolitan" church, followed the general European fashion. Completed in 1667, the huge edifice dominates the square which it fronts, and the whole old quar-

posed in elevation and not in perspective. The interest is considerable on account of the magnitude. For the rest the architecture consists in the "features" of the usual superposition of the three orders. This is managed in a scholarly and grammatical manner enough, but the



CHURCH OF SAN FERNANDO (1755).

ter of the city of which it is the centre. It would dominate them still more effectively if the crowning member of the church had been, as so often, so almost invariably in lesser churches, a dome in due proportion to the total area. As it is, the interest of the front is the chief interest of the building. It was com-

posed in elevation and not in perspective. One is obliged to the architect mainly for the manner in which he has made his front fill the eye of the beholder on or across the great square which is still the "civic centre" of Mexico City, and also from the lateral glimpses one gets of the bell-fries down the streets which were open-



ed in order to show them or down which they were established in order to be shown, as the case may have been.

What the cathedral suffers from the want of such a crowning feature may be seen from the illustration of the emergence from above "the purple crowd of humbler roofs" of the dome of the much smaller but certainly much more artistic and equally academic church of San Ildefonso. This, one says, is what that was meant to be, but lost its way. With a cupola which bore the same relation to its mass and its front that this smaller cupola bears, the cathedral would be worthy of its preëminence of magnitude and costliness and position, as it cannot be said to be so worthy now.

There could not be a stronger contrast than that of the tame correctness of the cathedral with the wild and fantastic irregularity and profusion of the "Sagrario Metropolitano" which adjoins it, but which architecturally seems to take a pride in having nothing to do with it. The very material proclaims the intention of difference. The cathedral is of gray sandstone relieved, not unpleasantly, with wrought work in weather-worn marble originally white. The Sagrario is of a deep red stone, the possession of which is one of the architectural advantages of the Republic which has been employed to the uttermost. There are, in fact, two sandstones of reddish hue quarried within an accessible distance of Mexico City, apparently in unlimited quantities. There is this crimson variety and another of a bright pink. Both are used in profusion in important buildings and both are freely imitated in the staining of the plaster fronts which are the staple of the visible building in the older parts of the city, and which are washed with white or red or green or yellow or blue with a very enlivening and gay effect. It is characteristic of Spanish and consequently of Mexican architecture to have some rich and conspicuous central feature brought into prominence and made still more conspicuous by the blankness of the flanking walls. But the architect of the Sagrario has chosen to assume that the front of the cathedral is his blank en-

closing surface, and to convert his entire front into a feature of profuse carving. The effect is of a wonderful richness, undoubtedly a barbaric richness, but not in the least less attractive on that account to the Indian population which forms so much the majority of the faithful of Mexico. The Sagrario shows an equivalent facade on the east side to that on the south, which is the main front and ecclesiologically the "west front" of Cathedral and Sagrario. It has a particular interest as being the most elaborate and ornate specimen that Mexico has to show of the Churrigueresque, called from Churriguera of Salamanca and his two sons, who in the last quarter of the seventeenth century and the first of the eighteenth, by themselves and their disciples and imitators, so greatly influenced and perverted Spanish architecture.

The present example is rather belated, which may be due to the fact that it is colonial. The elder Churriguera died in 1725, and the fashion he set did not long outlive him. To the rationalist and the classicist alike, Churrigueresque is abomination. Reason, the logical development of architectural forms according to the mechanical purposes which they subserve and express, is thrown to the winds. Equally thrown to the winds are moderation and discretion and all that we mean by "good taste." The attempt is to stun and bewilder the beholder by the accumulation of features and details, features which are not parts of a countenance and details which belong to no ensemble. It is in fact a revolt against the academic, and its success in its time was because of that. It "touched a chord." If some Churriguera should arise in these United States to proclaim with equal sonority and emphasis that the architecture of the Beaux Arts was "all rot," would he not have a fair chance of inducing a multitude to follow him to do evil, that is, some other kind of evil? Such are the reflections that the wildness of the Sagrario Metropolitano is adapted to elicit. For, note well, in spite of its outrageousness and its irresponsibility, there are in this work vigor and life, and much knowingness

and skill about the carving, in design as in execution. The next most noteworthy specimen of the style in Mexico City is perhaps the front of the old church of San Francisco. This is withdrawn some hundred feet from the sidewalk of one of the busiest streets in the city, so that it is hard to make out its detail through the gateway and across the garden, and the photograph can do it no sort of justice. It is forty years later in date

permitted Spanish architecture at times to degenerate into a riotous irrationality, has never allowed it to shrink and wither into mere formalism. Technically, the Moorish influence is no doubt responsible for the importation into Spain and thence into Mexico of the dome, which is the most marked and prevalent feature of Mexican ecclesiastical architecture, old or new. It is by no means the Italian dome of the Renaissance



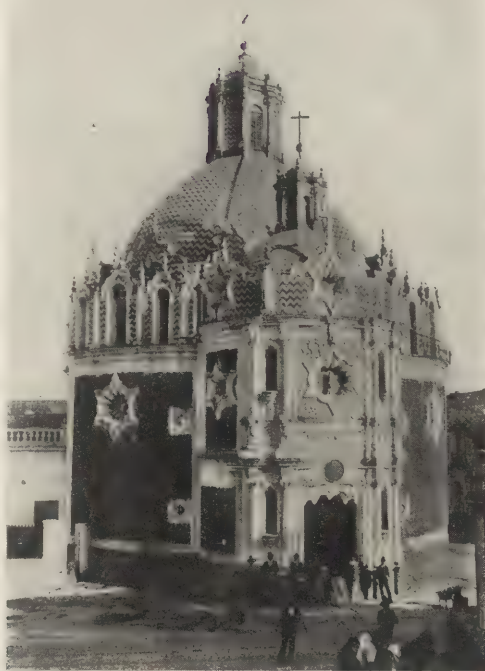
THE CHURCH OF SAN ILDEFONSO.

than the Sagrario, and, perhaps correspondingly, more refined. At any rate, it has, where it stands and as it is seen, a charming and romantic effect.

There is another Spanish style equally exemplified in Mexico, and that is the Mudejar, the style derived from the Moors, whose influence is almost as plainly as in their own monuments of Cordova and Granada to be traced in the succeeding Christian building of Spain. That influence, it may be, in cooperation with the Spanish character, which, if it has

which was thus imported. That correct example already cited of that type of dome, which might have come from the Salute in Venice, is very exceptional. The Mexican dome is the Oriental dome, covered with the tiles, glittering from afar, which are also a Moorish bequest to Spain and Mexico. Perhaps as complete and admirable an example as one can cite of the Mexican dome is that of the Holy Well at Guadalupe Hidalgo, the Mecca of Mexico, of the Mexican Indians above all, for it was an Indian





THE HOLY WELL OF GUADALUPE  
HIDALGO. (1771-91).

Madonna who wrought the miracle that hallows the place. The suburb is only half an hour from the plaza of the Cathedral by a most interesting trolley ride. The church itself, which Mexican piety has enriched to an extent hardly rivalled in the Cathedral itself, dates from 1709, and is, in its interior, from the "architectonic" point of view, one of the most interesting buildings in Mexico. It is rather Romanesque than Gothic, and the indications of the roofing in the sections of the nave piers form an admirable example of the structural logic which is by no means a common characteristic of Mexican architecture. The holy well has also a logical enclosure. No form could better express the purpose of enclosing and protecting it than that which recalls the general structure of the baptistery of Pisa, but was evidently devised for its own place and its own purpose. The walls are of the crimson already mentioned, a characteristic Mexican material, with very richly carved and quaintly shaped window-frames, the

entrance of an elaborate richness much less barbaric than might be expected, while the dome is roofed with blue and white tiles of Puebla and the ribs are in tiles of chrome yellow. The whole effect is highly Oriental and highly artistic.

As unmistakably Moorish is the church of San Hipolito. It stands upon a site memorable both to Spaniards and Mexicans as that of the "Night of Sorrow." When the Mexicans rose against the invaders for the last time, with results so terrible, the Spaniards promptly began a commemorative church on the spot, but the present edifice dates only from 1602. The front is as you see a



ENTRANCE TO "THE THIEVES MARKET."  
(Mercado del Volador).

very interesting composition in the Spanish Renaissance of the early seventeenth century. It owes very much of its interest to its being enclosed between walls almost entirely blank except for the decoration of red and yellow tiles; and this enclosure is of course entirely

Square Garden tower, evidently in a different manner and of a much later date than the blank mass of tower below. This front, flanked at it is, is one of the most picturesque things in Mexico, and its interest is much enhanced by the monumental erection at the outer



THE OLD CHURCH OF SAN FRANCISCO SEEN FROM AVENIDA SAN FRANCISCO THROUGH COURT YARD.

Moorish. Apparently both flanking towers were intended to be surmounted by clock faces and lanterns, but the intention was fulfilled only in one. That one is, as in the case of the Giralda of Seville, the prototype of the Madison

corner of the atrium. The carving of this object illustrates an Aztec legend of the conquest, although surmounted by an orthodox Madonna. This is thus one of the very few exceptions to the rule that the native Mexican element has



nothing to do with the ecclesiastical architecture of Mexico. One imagines, in this case, an indigenous and patriotic parish priest conniving with a native sculptor at this architectural inconsistency and sculptural protest against the alien domination. In any case the total effect is very picturesque and very charming.

Only a few steps away is the old

is to understand that these examples of its ecclesiastical architecture are by no means the only notable churches among the hundred of the capital. There is hardly one of them that has not its individual interests. If we were to consider the interiors also, there would be no end to this article. The illustrations already given seems sufficient to convince every North American architect of



THE JOCKEY CLUB. REAR ELEVATION.  
Formerly the Casa De Los Azulejos.

church of San Fernando. In its actual environment this old pink and brown front has a melancholy and neglected air. It is partly dismantled and looks dilapidated; all of which is to the enhancement of its undeniable picturesqueness. There is hardly a trace in it, in spite of its date, of the Churrigueresque degeneration.

The reader who has not seen Mexico

an artistic turn of mind that there is something in Mexico very well worth his while.

As has been said already, the secular architecture is inferior in interest to the ecclesiastical. Nevertheless, there are secular buildings antedating the nineteenth century which are very well worth study. Many of the fronts now secularized were originally appurtenances



STREET FRONT—AVENIDA BUCARELI.

of monastic establishments. That is probably the case with the front illustrated in the Avenida Bucareli, which is highly characteristic. The lowness, the expanse, the confinement of the ornament to the central entrance and the punctuating piers, and the refinement of the ornament itself, puts this front entirely out of comparison with anything of its own date which was erected between the Rio Grande and the Great Lakes. The Casa De Los Azulejos, now

the home of the Jockey Club, is one of the most conspicuous as well as one of the most attractive of the old buildings still remaining in the commercial quarter of Mexico City. The photograph is not of the main front on the Avenida de San Francisco but of the less pretentious rear elevation, on the Avenida Cinco de Mayo, which was added only in 1906. This, however, is an absolute facsimile in detail of the main elevation. Like the other, it is faced completely with blue



Photo Copyright by C. B. Waite.

SALTO DEL AGUA—FOUNTAIN END OF AQUADUCT. (1779).



and white Puebla tiles. These, according to tradition, were bestowed upon the original structure early in the seventeenth century by an extravagant representative of the local gilded, or more probably silvered, youth.

A relic of old provincial times is the entrance to what is locally known as the Thieves' Market, not because it is or ever was supposed to be a resort of the criminal classes, but because the things for sale there were of a cheapness which was supposed to be unaccountable, ex-

cept upon the supposition that they were stolen goods.

Finally, to conclude with these relics of Colonial Mexico, there is the terminus of the old aqueduct, completed in 1779. It was long since abandoned as the water supply of the city or any part of it, but it will be agreed that this monumental terminus, with its twisted rococo columns, its heraldic emblazonments, its sculpture and its decorative detail, was well worth preserving as an ornament of this charming and romantic town.



THE CATHEDRAL. LOOKING DOWN AVENIDA CINCO DE MAYO.

# STONINGTON CONN.

Where the Colonial  
Atmosphere is preserved to  
a marked degree

By M.W. Pentz  
Photographs By Geo. A. Hyde

IT HAS BEEN SAID that happy is the nation which has no history. If this were true we Americans should be the happiest nation in the world, yet as it is the universal weakness of mankind to covet what they have not, we long for a past with a passionate eagerness which seems almost incomprehensible to the foreigner. America was discovered only a little over four hundred years ago, and our history as a nation does not cover much more than one hundred years. We can take only a languid and second hand interest in the past of other nations, nor does the pre-Columbian period concern us even as deeply as English history, since while we possess the land of the mound builders their traditions have vanished with the race.

Our earliest real history dates only from the settlement of Jamestown by the English, and its visible expressions in houses and monuments are barely two hundred years old. As the remotest past which we can logically call our own is that of Colonial days, our keenest concern is centered in that period, and was never before as intense as it is to-day. The universal desire for Colonial furniture, Colonial silver, Colonial houses attests this; every one wants to see Colonial public buildings, Colonial towns. The relics left by our ancestors are lamentably few. Europe has village after village and city after city in which the old work predominates, and Rothenburg and Nuremburg, in Germany, Nancy and Carcassonne in France, and Pavia and San Gemignano in Italy, are only a few of thousands of towns in which the life

of the Renaissance or the still more distant middle ages, could be reconstructed without any other change than the garments of the inhabitants.

Centuries of warfare in Europe have wrought less of destruction and reconstruction than a hundred years of natural development in the United States, and in those of the Colonial centers which have become the cities of to-day there exist only a few scattered landmarks of the old work, as for example, Independence Hall, in Philadelphia, and the City Hall, in New York. The only places where enough exists to give us a fair idea of the life of that time are in the scattered backwaters and eddies of civilization, towns whose early importance has been destroyed by the building of railroads which have made them merely way stations between the enormous cities which constitute at once the crown and the reproach of our civilization.

A hundred years ago things were very different; methods of communication were so poor that each little seaport city acted as a sort of metropolis for the country immediately surrounding it, and in speaking of the Atlantic Coast one thought not only of Boston, New York and Baltimore and Philadelphia, but also of such towns as Castine, Charleston, New London and Stonington, which, with New Bedford, New London, Newport and others of the sound ports, fitted out fleets of ships for the seal and whale fisheries.

These have become places of pilgrimage to architects, historians and antiquarians, and their number is lament-



ably few. Castine in Maine, Salem in Massachusetts, Germantown in Philadelphia, Charlottesville in Virginia, and Charleston in South Carolina are all places of this sort. They were all formerly of considerable importance, Salem and Charleston trading ports, Castine a ship building town, and Germantown and Charlottesville then, what they still remain, beautiful residence villages. Even in these there has been so much new work built around and on the sites of the older buildings that much of their early character has been lost.

There remains as far as I know only a single place which has preserved to any marked degree its Colonial atmosphere, and that is Stonington. Here progress has been asleep, its population has barely doubled in a hundred years; its old sea trade is dead beyond hope of recall. Grass grows in its streets; its wharves are tenanted only by a few motor boats and unused steamers of the Sound lines; its glory has departed. It is kept alive by a few textile factories and a great machine works, but its principal industry is summer boarders, fortunately not so numerous as to change its ancient tone. The resident population, aside from the descendants of its original settlers, is composed largely of Portuguese from the Azores Islands, descendants and relatives of the daring sailors who once formed the crews of its fishing vessels. Here they furnish the factories with labor and form an element both picturesque and useful.

The original settlement was made by William Chesebro, of Plymouth County, in 1649. He unquestionably showed intelligence in his choice of site. The village is on a high and rocky peninsula, excellently situated for defence, since it is separated from the mainland by a narrow and marshy neck, once crossed only by a single causeway, now drained and filled until it forms the site of the new portion of the town. Its names have been many, and their memory still is preserved by local titles of various parts. First called Paucatuck, when chartered by Massachusetts, in 1658, it became Southerton; annexed to Connecticut in

1662, it was named Mystic, and finally its present title was fixed in 1666. Chesebro's original settlement was for farming, and in 1650 one Thomas Stanton procured a license to erect a trading house and the exclusive right to trade in that region for three years. Gradually others joined the colony. The first meeting house was built in 1659, and in 1668 the total population had reached forty-three. The manner in which real estate transactions were handled in that day may be of interest now. A home lot was given to each inhabitant on condition that he build upon it within six months, but the title only passed to him after he had dwelt there for two years. However, he could not sell the land until he had offered it to the town and they had refused to accept it. A very exclusive little place.

During King Philip's War the remnant of the Pequot Indians still living in the town remained faithful to the English and were of great assistance during those dangerous times. Its development from then on was steady, and new houses were built, old ones repaired, the town became wealthier, and it was as flourishing and prosperous a little city as the colonies could show.

In the early days of the Revolutionary War it was bombarded by Commodore Wallace, who had heard that the Continental forces had there gathered considerable forage and munitions of war, including a large number of cattle from Block Island, which had been previously sacked by the British. The Americans replied with a battery of long sixes and nines, and one eighteen-pounder carronade mounted in an earthwork on the point beyond the light house. No damage was done to either party. The town had another taste of warfare of the opera bouffé order in August, 1814, when Admiral Hardy (the same Hardy who, as a captain, received the dying words of Nelson) with a really powerful fleet attacked the town. His headquarters had been at New London, and the inhabitants of Stonington had grown accustomed to British war vessels on blockade duty passing up and down Long Island Sound, too accustomed indeed to

take any precautions. When he approached close to the town there was naturally great excitement. The only defenses were a battery consisting of two eighteen-pounders and a four-pounder, the old battery used thirty-five years having been allowed to sink in the

to move out of town." They, in quite as elegant language, replied: "We will defend the place to the last extremity. Should it be destroyed, we will perish in the ruins." It must have seemed a good deal of a joke to Admiral Hardy to receive such a reply from a little town of



THE BANK.

ground. The messages between Admiral Hardy and the town were grandiloquent in the extreme, especially when viewed in the light of results. Hardy sent word "Not wishing to destroy the unoffending inhabitants of Stonington, one hour is granted on the receipt of this

wooden cottages, defended by such a ridiculously small armament, and he commenced heavy firing about four in the afternoon from his fleet of five war vessels, the flagship of which was the *Ramillies*, a ship of the line of seventy-four guns. The American defenders,





THE LIGHT HOUSE.

only about forty strong, replied from their battery, sent messengers throughout the country for militia reinforcements, and hastily commenced digging out the Revolutionary cannon. The bombardment continued until eleven that night, the enemy throwing solid shot, explosive shell, Congreve rockets and carcasses, a species of bomb weighing two hundred pounds, and filled with combustibles. Fire was started in a dozen places, but fortunately the Americans were able to extinguish it before it did any damage. The action was renewed the next morning, and the sloop of war "Despatch" was severely injured and towed out of action. The American gunners were commanded by a sailor who had been impressed on an English ship and had gotten his knowledge of gunnery there. By three in the afternoon the powder of the Americans ran out and they spiked their guns and abandoned

the battery, but securing six more kegs of powder, they returned to find the British not landed, so they got a blacksmith to drill the spikes out of the guns and started firing again. Admiral Hardy got his boats out to land, but found the militia had been coming in until five or six hundred men were in town, and decided not to attempt it. After bombarding for another day, still with no effect, he retreated. The English were reported to have fired over fifteen tons of round shot into the town, much of which



THE SECOND CONGREGATIONAL CHURCH.



THE CHESBRO STORE.

was picked up by the Americans and sold in New York. The total American loss in this memorable action was none killed and one injured (not very severely, however), and on the British side twenty killed and fifty injured. The Americans saw at once how big a joke it was and one of the papers published a poem about it from which the following two stanzas are copied:

They killed a goose, they killed a hen  
Three hogs they wounded in a pen  
They dashed away—and pray what  
then?

That was not taking Stonington.

Then shells were thrown, then rockets  
flew  
But not a shell of all they threw  
Though every house was full in view  
Could burn a house in Stonington.

After the war the town continued to flourish peacefully until the advent of the railroads, from which time until the present the town has practically stood still. I suppose the trees have grown up, some houses have been re-shingled, a few new shops have been built, but in the old

occasionally run some cars, but it is probably done in the middle of the night, when everybody is asleep and there is nothing else to do.

The approach is by a typical country road running up a sharp hill to the square. There are only a few houses before you reach it and once there you find yourself removed to the eighteenth century. Great trees fill the square and border streets whose stillness is only broken by an occasional passerby or the automobile of some explorer from the



THE CUSTOMS HOUSE.

portion of the town so little has been changed that the effect is precisely what it must have been a hundred years ago. The railroad station is on the neck of land which separates the old town from the mainland, no trolley passes through the streets and only a couple of side tracks to the unused pier of the steamship company exist to change its appearance. Even these wobble around so unobtrusively through the back yards that they are almost invisible, and I have never seen a train upon them. I suppose to preserve the franchise they must

outer world. A glance at the map shows better than words can tell the shape of the place. Two streets, Main and Water Streets, converge from the square on the landward side of the peninsula to the tiny green near the point. On one side of the square are a pair of beautiful old houses: the Hancock house and its neighbor, the Williams house. They are typical village residences of the best type, big, square and simple, beautiful in detail, colored the prevailing white and green. While the roadways and sidewalks alike are sprouting grass the place has





NUMBER 118 WATER STREET.

a singularly well kept air. The lawns are neat and trimmed, the tiny front yards are bright with flowers, the



NUMBER 75 WATER STREET.

fences are in repair and the houses freshly painted. The old town has somewhat the effect of a museum of



NUMBER 51 MAIN STREET.

antiquities and has every requisite of a complete little city; dwellings, a couple of churches, a light house, factories, a bank, a customs house, stores and a city hall all can be found, and each is a worthy representative of the times of



NUMBER 33 WATER STREET.

the Colonies or the early nation. A theatre naturally enough is lacking: our ancestors did not believe in diversions of that sort, but their diversion, the



A HOUSE ON MAIN STREET.

drinking place, is now conspicuous by its absence. Wherever one walks one finds the old work. Passing down the right of the green along Water Street you find yourself in the business district,

such as it is, on which are the meat market and the grocery store illustrated here, the latter kept by one Chesebro, perhaps a descendant of the first settler. The meat market is probably not very old, yet the force of tradition has been strong enough to compel its design along

Water Street and from the Sound side by a stone pier which can hardly have been touched for a hundred years. The building in which the machine works is housed itself invites attention, so different is it from the modern factory. Its granite walls are pierced with windows



NUMBER EIGHTY-FIVE WATER STREET.

the lines of the older work; and the grocery store is a delightful example of how business was subordinated to family life, the store being conducted in the basement under the piazza, which entered at one end forms the entrance to the house itself. The machine works have their landward entrance from

filled with small panes, and its water tank is concealed in a tower like that of a Colonial church and covered with a little dome. On the green is the First National Bank, also of granite with wooden columns and entablature and facing it is a monument to the defenders of Stonington flanked by a couple of the





THE ARCADE MARKET.

guns which formed part of the battery, now (alas) with their muzzles pointing toward the bank!

Immediately beyond the green is the south end of the point, a grassy, quiet place with a lovely view of the water on three sides and the delightful old stone light house in the center. This is a splendid place to sit and dream and if you try hard enough you can easily fancy Admiral Hardy's ships fighting away without doing any harm except for what a modern lawyer would term the damages for mental anguish of the inhabitants; who, after all, do not seem to have been much alarmed. In the harbor not far from the point is a monument which marks the corner between the states of Connecticut, Rhode Island and New York, and as a small boy I went out there and sat with my legs curled around it "In three states at once."

Turning back from the green toward the square, on Main Street, one passes more exquisite examples of the old work, of which the most charming is the house known to the youngsters as "Miss Katty's" and the Wayland residence which in some ways is the show place of the town. Almost opposite the Wayland house is the old library, a typical house of the early times, when two-story houses were taxed by the King and when one-story houses went free. Still on Main Street is the Second Congregational Church, an interesting example of church architecture of the early nineteenth century, although not in detail as good as the earlier work.

Several cross streets connect Main and Water Streets and where there is width enough little side streets project like spurs from them, each lined with residences, quaint or dignified as the fancy of the owner dictated. The customs house still flies the flag of the Revenue Service, and I suppose the collector has occasionally something to do, yet looking through the window one sees only a couple of old gentlemen half asleep over the newspapers and a collection of dusty and mildewed leather bound books.

Peace and a certain sleepy dignity are the characteristics of the old town. It is unable to get much excited about anything; changes and advances in civilization are infrequent; the authorities there appreciate the loveliness of the place and are anxious to keep it as untouched as possible. Sometimes this is carried to extremes. I was in the drug store one day looking over some post cards of the town, and two or three men were sitting around the soda water counter behind which the druggist, an enormously stout old chap, was polishing glasses. Turning to one of the men the druggist said, "Mayor, I see you have started mowing South Street, and high time it is, too." "Yes," answered the Mayor, "ever since that confounded kid got lost in it there has been so much kicking that finally I had to have it attended to." This is an epitome of the present day in the forgotten town.



MISS LUCY HANCOCK'S.

# "BUILDING THE HOUSE OF MODERATE COST" The Fourth Article

By Robert C. Spencer Jr. F.A.I.A.

BEFORE GOING FURTHER with this little serial treatise on house building as a fine art, let us consider in detail a most troublesome question which must be discussed and answered in some way at the first interview between client and architect.

It is the question of *cost*, already touched upon in earlier articles, but not considered in detail.

For months—perhaps years, you and your wife, or rather, your wife and you, have been laboring over those home-made sketches, which yesterday you modestly, but with ill-concealed pride, unfolded upon the long oak table in your architect's private office. They were really very well done, considering, and very well *considered*—all but the cost of *building* them. Both of you, but particularly your wife, gave them much study of winter evenings under the library lamp and when the last closet had been squeezed in and even a space provided for some sort of a staircase, you drew them over again at scale, only forgetting that walls and partitions are thicker than lines. But that was excusable—many country carpenters draw "plans" in the same way. You naturally felt that little remained for the architect to do but to enlarge them to the usual working scale of a quarter of an inch to the foot—design the elevation on the simple Colonial lines upon which you had set your hearts and dash off some specifications. You thought that he really ought to knock off a good fraction of his fee for the labor you had already saved him. But you encountered trouble immediately at the first interview. Your appropriation has seven thousand dollars. At a pinch you might

be willing to spend eight, but eight was and is the absolute-final-ultimate limit.

Your first floor plan shows a hall 9x12, living room 18x23, dining 13x17, kitchen 12x15, maids' dining room 8x9½, service pantry 7x8½, cook's pantry 5x8, entrance porch, kitchen porch and entry and a screened porch off living and dining room 12x17 inside. On the second floor you have three roomy bed rooms, two baths, a dressing room, a small study, or "den" and a linen room. In the attic two servants' bed rooms with closets and a bath. There is but one staircase, however. Your plan, allowing for thickness of walls and partitions is a rectangle about 52 feet long and 24 feet wide to which is added the large porch, the dining room wing 7x14, the stair bay 6x9, the modest entrance porch and the service porch and entrance. It is about the size of the house your Cousin Jack built twelve years ago for eight thousand—it certainly is no larger.

You mention your appropriation and your architect looks like a man about to break a piece of bad news as gently as possible. He asks you if you are averse to rather low ceilings—say 8' 6" for the first story and 8' 0" for the second. You are not. Then he begins to do some figuring, while you wonder why he doesn't say at once that your appropriation is ample. "Well," he finally says, "we ought to build on the lines you have indicated for about ten thousand dollars, including everything necessary to make the house complete, but not including grading and planting-walks, or architects' fees.

"These are the rough figures: ground area about 1,500 sq. ft., mean height, allowing for a roof of minimum pitch



to accommodate rooms in attic, 32 feet, cubic contents, therefore, above basement floor level 48,000 feet worth \$9,600.00 at 20 cents per cubic foot. Allowing about \$500 for porches and service entrance extension it totals ten thousand one hundred. For a well built 'frame and stucco' house out there on the river road twenty cents is as low a cubic foot cost as it would be safe to allow. You may get somewhat lower bids and you will certainly get higher ones. We planned several houses which were built there last year costing from ten to fifteen thousand, and they averaged twenty cents. Twelve years ago you might have built the same thing in the same neighborhood for sixteen cents."

And the little class for the study of the high cost of living is discussed an hour or so longer in a new modern house of one's very own while you hope that your architect-instructor is somehow a mistaken pessimist, although it will doubtless be best to figure on putting in the additional two thousand, as a last resort—rather than give up that perfect plan for a perfect house, which *can't* be cut down anywhere and still remain worth building on that *beautiful* lot.

The Johnsons, who built on the next piece last year can't afford any better house than you, yet theirs is larger. You simply can't cut yours down, and besides you really expected to spend at least nine thousand, and Aunt Susan has promised to help you out if your building fund runs short. But, of course, you didn't say anything to your architect about this reservation. It wouldn't have been business-like nor safe. Why, it was only this morning in the smoker of the "7:43" that Jackson warned you against letting Bozart (the architect of your choice) or any other of those other "cutthroats" know the full extent of your appropriation.

"Whatever you tell him, he'll get gay and make you spend thirty per cent. more before you are through with him. They all do, and besides the contract prices—you'll have a lot of extras to pay for before everything is settled up."

The fact is that Jackson is building a house that cost him over twenty thousand, had been "stung"—or felt that he had, which amounts to the same thing.

He went to a young fellow who has turned out some very good small houses, but hasn't practiced long. Used to be a designer in a New York office, and when Jackson went to him with a twenty thousand dollar program and a twelve thousand dollar appropriation, his inexperience with prices, his optimism and his desire for the "job" led him to encourage the idea that while twelve thousand was hardly sufficient, *fifteen* ought to be enough with economical planning and not too expensive construction. A case of hoping against hope, or, rather against the cold facts of the building market.

Jackson put off building until he was in a great hurry to break ground, allowing too little time for the preparation and study of the preliminary sketches, and so busy with affairs at his factory, while the madame was working overtime at auction bridge, teas, and receptions, that the working plans and specifications were only hurriedly looked over before being pronounced satisfactory.

As the house went up they both began to think of things they wanted and that *must* go into the house. One little instance:

All the interior partitions were in place, and the plumbers busy "roughing in," when they concluded to have transoms over all the bed room doors and all the framing about them was ripped out and done over. After many of the rafters were up, they wanted a roof of heavy green glazed tile instead of shingles, necessitating heavier main rafters, the lighter ones coming down, and most of the roof being reframed. Altogether, including the tile roof, there were over eighteen hundred dollars in "extras" on top of the original contracts, aggregating nearly twenty thousand, which by the way, was really about what he had meant to spend. Some of these extras were due to haste or carelessness on the architect's part in preparing the plans. Others were due to the desire for a "swell house," which grew as it took definite shape above ground. Others



BRICK AND HALF TIMBERED STUCCO GIVING MORE FREEDOM  
OF SECOND FLOOR PLANNING THAN ALL BRICK CONSTRUCTION.



might have been avoided by due preliminary co-operation and consultation with the architect, a few others were fairly chargeable to the inexperience of a young practitioner.

Jackson is sore. If a "Booster's Club" is ever organized to help along young Hardmuth's practice, he will certainly not be a member. Of course, Hardmuth can't shift all of the blame for not making a firm friend of his client. He should have told the hard truth about cost as soon as rough sketches offered a basis for a cost-per-cubic-foot estimate, or he should have refused, as some wise architects do, to make even an approximate statement as to the cost of a sizable house. Perhaps an honest or intelligent guess as to cost would have sent Jackson to some other architect willing to cast any sort of a horoscope to please and hold a prospective client, but it would not have made him an enemy in particular and a detractor of architects in general. And it *might* have made him a friend.

Take the case of "C" who went to "D" for sketch plans of a "positively not more than five thousand dollar" house. To satisfy "C," "D" not only made sketch floor plans and a perspective, but also four elevations to scale and secured approximate figures from contractors. These went to six thousand. "C" paid "D" for the sketches, saying that five was his limit, and that moreover, Mrs. C. was very much prejudiced in favor of Z's unique ideas in domestic architecture. C. built Z's design, complete in every detail, including a massive garden wall and spent twelve thousand on his bungalow house.

Before it was finished he advised several friends who intended building to go to D—who had lost a small job, but had made a friend. This is not a "fable in slang" or otherwise, but it has a moral. We may always not be quite frank and square with the other fellow, but he ought to be square with us.

The fact is that architects are so seldom dealt with frankly and fully on the question of building appropriations for private work that they get into the rather bad and unbusiness-like habit of judg-

ing a man's real appropriation by what he says he *wants* in a building—rather than by what he offers to spend.

Like the old oriental system of haggling over a bargain—the seller too high—the buyer too low, until a mean closing price is reached, this method is bad and ought not to be considered necessary by a practical people who are in the habit of buying goods at plainly marked prices.

Let the owner say to his architect in the beginning, before a line has been drawn: "*You* know and *I* know that it is not customary for clients to be frank about their house building appropriations. The average client is afraid of the proverbial extravagance of architects.

"Of course, I understand that most of you try to see that your clients get as much as possible for their money. Your reputation is helped that way. But your tendency, since every artist is somewhat of an optimist, is to *overdo* it. You count too much on these low bids from reliable contractors that seldom come when most needed. And we who are about to build naturally *want* more than we are able, or at least more than we are willing to freely pay for. We have a hazy feeling that the system of letting contracts to the lowest competitive bidder on a set of plans and specifications, may bring us a piece of something for nothing. So we name a low price and you don't tell us flatly that it's too low, unless it's absurdly so, even though you know it without putting pencil to paper. Your experience with past clients tells you that every intelligent owner must or *ought* have a fair idea as to what he must really spend before he is through, and that he will finally build what he *wants*, more or less regardless of any stated cost.

"One man in twenty, however, usually limited in his resources says what he means and *sticks* to it until his house is built, and you can't always recognize him before it's too late. A careful architect should always be prepared for this twentieth man. I am he. If I expect too much for my money, give me your honest opinion, and try to work out a scheme more modest that will give us as

far as possible the essentials of the sort of house I have tried to describe. Of course, our appropriation *can* be stretched, but don't stretch it too hard. Try first to meet my *appropriation* in your sketches—then my program, as you call it, if you can't do both at the same time."

Are you one of these successful moneyed men who is amply able to pay if he chooses for a house of more than moderate cost? When you go to your architect, surprise him by saying: "Now,

ingless features, or for 'loud' effects, or to waste it any way. We simply want a fine, clean-cut, livable house that's good to look at and built to stay and save repair bills. We know such a house costs money, and we are ready to spend it. I've practically decided to build on a percentage, or 'cost-plus-fixed sum' basis, and the foundations can be started as soon as your plans are sufficiently complete for approximate estimates of cost." Many house builders are, however, "between the devil and the deep



THE KNOTS IN UNDRESSED AND STAINED WIDE LAPPED BOARDS RATHER ADD TO THEIR EFFECTIVENESS AS AN INEXPENSIVE EXTERIOR COVERING.

*that's* about what we think we want. Go out and take a look at our property and make some sketches. Doubtless you may suggest some additional features, or perhaps an altogether different scheme, and perhaps some other material.

"We want a well-built house, suitable to our property and neighborhood, and the way we live, and the cost is a secondary consideration. We don't want a *larger* house, and we don't want to spend money for unnecessary and mean-

sea." They are like the fellow who wants to own a touring car on a run-about income. They want better and costlier houses than present means or certain future prospects warrant. You can hardly expect them to be frank with an architect, because they *think* they mean what they say as to ultimate *cost*. But yet, in the case of each, the new house *must* somehow be a next year's model, seven passenger, four bathroom affair, fully equipped with hot water heat, indirect electric illumination, vac-



uum cleaning system, fireless cooker, inter-telephones, etc., etc., etc., or the fair *chauffeuse* will never smile again. The architect is sought as a possible worker of miracles.

These are the people who discount the future, and find when all the bills are paid that they have spent rather more than they could well afford. It is they, rather than their architects, who are ex-

plan to build without regular architects' services. Simply compute the cubic contents or "cubage" of the building, and multiply by an assumed cubic foot price. The accuracy of the result will depend on the degree of accuracy with which this cubic foot price has been guessed.

For all estimates, except those based on actual bids from contractors are merely *guesses*. And so wide are the varia-



THE NATURE OF THE SITE AFFECTS COST. FOR THIS SMALL ALL-SHINGLED HOUSE AT BATH, ME., THE CELLAR WAS BLASTED OUT OF A GRANITE LEDGE AND WALLED EXPENSIVELY WITH LARGE DRESSED GRANITE BLOCKS.

travagant. They are the American spenders. They are the people who mortgage their homes to buy and run automobiles.

As already suggested, there is a rough and ready method of estimating the approximate cost of a house from the simple outline floor plan sketches which you evolve at home or from the published plans which you buy before you seek an architect, or from which you perhaps

tions between contractors' bids, on completed drawings and specifications, that these often appear to be guesses, rather than the careful, expert computations of men thoroughly familiar with current prices in their special lines.

So architects often find that their rough estimates based on assured cost per cubic foot are nearer the true contract cost than many of the actual proposals which they receive.



AN EIGHT THOUSAND DOLLAR HOUSE IN BRICK, STUCCO AND STAINED WOOD WITH HEAVY CONCRETE, DESIGNED BY WALTER BURLEY GRIFFIN.





THIS WELL BUILT FRAME AND STUCCO HOUSE COST ABOUT SEVENTEEN CENTS A CUBIC FOOT FIVE YEARS AGO AT HINSDALE, ILL.

In no branch of building is the unit price more difficult of accurate assumption than in residence work. Not only is cost largely influenced by *locality*, including the local material market, wage scales, working hours and efficiency of mechanics, but it varies with the type of plan and design, while the character of construction and materials remain unchanged.

If the cost be estimated according to cubage for a certain construction and finish, it may be modified by percentage factors to determine roughly the cost of different materials, workmanship or equipment.

The larger and more elaborate the house, the more difficult it becomes to assume a cubic foot price. For the house of moderate cost, however, fairly trustworthy data can be given, remembering that they vary with locality, size and construction, and that the tendency of all forms of *wood* construction and *wood* finish it to *gradually increase* as our forests continue to dwindle.

Twenty years ago good small frame houses were being erected in Chicago's fashionable suburbs at *seven and eight cents a cubic foot*. The same houses now cost more than double. Five years ago a good frame and stucco house costing ten to fifteen thousand could be built in our western suburbs at seventeen cents,

but would now cost twenty—probably more. The same type in our more expensive and remote North Shore suburbs would average about twenty-two cents.

A few years ago solid brick walled and shingle-roofed houses of good size could be built at twenty-five cents. The price of brick has since increased materially, but local wage scales are higher, and the wood framing, floors and finish more expensive. Each year, too, the standard of quality demanded is higher, particularly in the matter of equipment. Wiring for electric lighting, formerly largely done in the cheapest way—is now run in metal conduits. The bath room floors must be of tile instead of wood. Piping for vacuum cleaning must be installed, and maids' quarters must offer the equivalent of good hotel accommodations, so acute has grown the servant problem. The old-fashioned, wide open porch is now a sort of over-windowed annex to the living room and must not only be glazed with sliding or casement sash, but provided with enough radiation to render it livable all winter. When ten years ago there would have been no stable or other out buildings, there must now be a small garage.

For small frame houses, wide, sound, tight, stained, lapped, knotted boards, ship-lap or boards tongued with rebated

battens to shed rain are the most economical exterior covering over sheathing and waterproof building paper or "quilt."

Shingles have nearly doubled in cost in the past twenty years, but still cost no more than the thin, painted, lapped "siding" or "clap-boards" which for more than a century have been the standard covering for the American frame house. Hard, painfully neat, thin and flimsy looking, without variety of color or texture, and requiring paint every few years to prevent a worn and shabby appearance—they have seen their day. In the long run, if of clear lumber and counting the cost of frequent repainting over the life-period of the average house, they are no cheaper than stucco on metal lath.

Simple brick houses will average not more than twenty per cent. more than frame and "stucco."

The combination wall of brick for the

first story and stucco or stucco and stained wood above will cost usually nearly as much as the all-brick building, but has a picturesque and lively quality, which renders it suitable to some sites, while the frame walls of the second-story may be readily extended in the form of bays, overhangs, or upper porches, allowing greater freedom in planning the upper floors.

In some localities where gravel or crushed stone are close at hand, hollow cement block for outer walls, including foundations, compete in cost with ordinary frame construction, but are unsightly unless cast without facing and the walls "rough-casted" all over. Hollow terra cotta blocks similar to those used for the partitions of fireproof buildings take and hold cement rough casting well, but the cost is so variable at the present time that the writer would hesitate to name a cubic foot price for the Chicago suburbs with which he is familiar. For



SOLID BRICK WITH STONE TRIMMINGS AND SHINGLED TILE ROOF, DESIGNED BY SPENCER & POWERS AND COSTING LESS THAN 25 CENTS PER CUBIC FOOT IN 1909 IN A WESTERN DISTRICT OF CHICAGO.



the construction of a simple, square cottage costing \$3,500 at Concord, Mass., the architect states that it cost but eight per cent. more than a shingled frame wall construction, according to comparative bids received.

Our own practice recently indicated on a fifteen thousand dollar hollow tile and stucco finished house (the work being done largely by day labor and bids having been received for the same house in frame and stucco) that 3 cents a foot added to 23 cents for the latter covered the difference in cost.

In any locality where this type is new and unfamiliar, only comparative bids on two sets of plans for the same house, will clearly show the difference. To a certain extent this also applies to other materials, but is particularly true of hollow tile at the present time.

It is not advisable to dispense with wood furring and lath for the inside of

exterior tile walls. The 26 cent house had no furring or lath. The furring will almost save its cost in the labor of cutting for pipes, conduits, etc., but the lath, preferably metal is, of course, an added expense.

We have had tile cottages built as low as fifteen cents, and I quote Mr. Lawrence Buck's published statement that his own charming story and a half hollow tile walled house at Ravinia cost but eighteen cents, including a roof of heavy interlocking red tile.

Brick veneered houses are warm and durable, and in most localities cost somewhere between the price of frame and solid brick. On one eight thousand dollar house we found a saving on comparative bids of only one hundred dollars in favor of brick veneers, so naturally used solid brick.

Stone is seldom used for wall construction in the house of moderate cost,



A SIMPLE, INEXPENSIVE TYPE OF STUCCOED FRAME HOUSE AT BROOKLINE, MASS., DESIGNED BY KILHAM AND HOPKINS.



A HOUSE NEAR EAST ST. LOUIS, PICTURESQUELY DESIGNED BY WALTER BURLEY GRIFFIN. THE FLOATED STUCCO IS ALMOST PURE WHITE. A MORE EXPENSIVE DESIGN PER CUBIC FOOT THAN THE BROOKLINE HOUSE.

although in many localities, it will compare closely in price with brick.

Chicago, for example, has vast beds of excellent building limestone under and around it to the west and southwest down the Des Plaines Valley, yet it is little used in suburban residence work, except for basement walls. The writer found that a fourteen thousand dollar house at Riverside within a few miles of a good quarry could be built, including a roof of red shingle tile, and quarry and tile mosaic finished flooring over wood throughout the first story for 23 cents a foot. The stone, varying from cream to gray, was laid with very wide warm gray joints, with numerous long, narrow pieces and slanting instead of vertical joints, to give a pleasing, horizontal texture, most of our local work being built in a hard and too accurate bond, which lacks entirely the charm of the old Pennsylvania stone houses or the old heavily mortared boulder walls of New England.

[In the vicinity of Philadelphia brick and stone are both readily obtainable, and

the question of expense involves only the cost of material and laying, eliminating distant transportation. But in Rhode Island, for instance, where all brick must be transported by barge from New Jersey, the total cost of the all-brick house would far exceed the cost of a field-stone house, even if the field-stone cost more to lay up. The following quotations, based on prices obtaining in the neighborhood of Philadelphia, show the comparative costs of various kinds of masonry, and illustrate the differences which must be allowed in "cubage" estimates for different localities.

A brick wall, laid, costs twenty dollars per thousand brick, twenty brick to a cubic foot. A field-stone wall, laid, costs from five to six dollars a perch, which is twenty-two cubic feet. In country houses of moderate size, brick walls are usually thirteen inches thick, and stone wall eighteen inches. At the above rate one hundred square feet of surface work in brick costs forty-three dollars and thirty-four cents, and in field-stone, at five dollars a perch, thirty-four dol-



lars. Hollow tile and concrete walls in this Philadelphia locality cost about the same as brick but necessitate the additional expense of stucco finish.—*Editor.*]

The cost of foundation material is decidedly a local question as between brick, rubble stone or concrete. For a small house hollow tile or hollow concrete blocks are strong enough and sometimes cheaper.

The cost of a good shingle roof covering is roughly from 7 to 8 cents a square foot, or \$7 to \$8 a square, as builders estimate it. Shingle tile are worth from sixteen to twenty dollars a square, including trimming and flashing depending upon the character and size of the surfaces to be covered. Slate costs somewhat less—varying with quality and surface exposed to weather.

And so we might go on through the list of comparative cost questions commonly put to architects by the men of moderate means who want to build well, if the expense is not prohibitive.

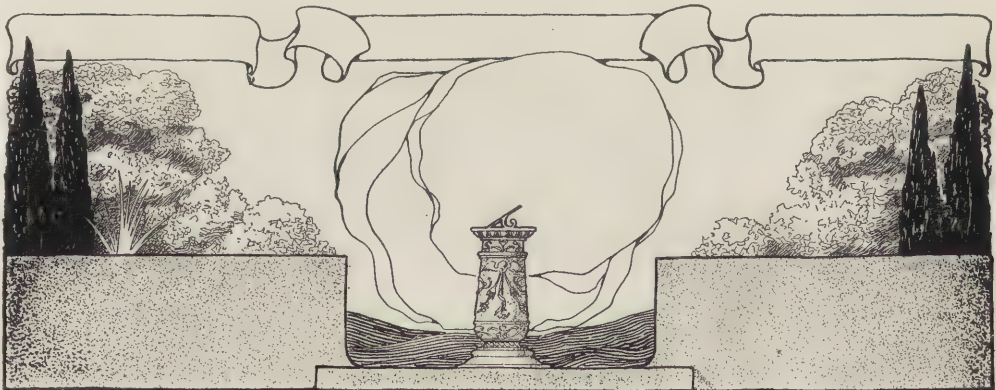
The cost question, however, can be better disposed of and with more direct application in the several articles which

are to follow, concerning the various cardinal features and elements of house building.

None of the cubic foot costs enumerated make allowance, either for architects' fees or the work which must be done upon the grounds about the house.

And in attempting to use them to wet-blanket your hopes for that ideal little house, please remember that prices vary with locality, with building activity and with *design* as well as with materials, and that you will in the end have to pay not always merely what it actually costs your several contractors to do the work, plus a fair profit for their time and pains, but whatever the lowest trustworthy bidder equipped to do work in your particular locality is willing to accept, and that sometimes, if he is very busy, he wants a stiff premium for his services, unless you are willing to wait until his work is "slack."

Also remember that in the country and in small towns, ordinary builders' work, particularly carpentry, plastering, painting, etc., is from ten to twenty-five per cent. cheaper than in large cities and suburbs.

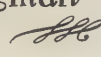




A VILLAGE STREET OF PLASTERED HOUSE-  
FRONTS, SAFFRON WALDEN, SUSSEX, ENGLAND.



# EXAMPLES OF ORNAMENTAL PLASTER WORK of the ENGLISH LOWLANDS

By Duane Lyman  
Photographs by the Author 

SOME OF THE QUAINTEST and most unusual ornamental plaster work of England is located in the little town of Saf-fon Walden in the county of Essex.

This exterior plastering or "parge-work" plaster as it is called in England is confined almost entirely to the low-lands occurring very seldom in other parts of the country.

These plastered buildings were probably built in the seventeenth century, although the dates 1625 and 1600 in the plaster, may, of course, refer to periods of redecoration.

They were built in the usual manner of buildings of their period of English Architecture, with gable roofs, overhanging second story carried on quaintly carved brackets or pilasters, and casement windows in groups. Contrary to the usual custom however, they were not half timbered but nearly the whole exterior of the building was covered with plaster.

The ornamentation of the plaster is confined entirely to the second story as is the ornamental woodwork in the half timber style and is either in a design in panels which repeats all over the plaster surface, or in more elaborate designs in which occur flower patterns, quaint birds,

and even in one case human figures. These designs are raised on the surface of the wall and are not necessarily symmetrical but are worked in wherever there is a blank space to be ornamented.

One of the illustrations show a gable ornamented with a slightly flowing design of flowers and birds, another shows a space between the first and second story windows filled in with a quaint coat of arms.

The next gable to this bears a date with a grotesque head above. Still another illustration shows a gable over a gateway to a courtyard which is ornamented with the figures of two men, the one with chain and armor, a great sword, and a shield and the other wearing different armor and carrying a huge club. Between the two figures is a sun-dial. The second floor over this gateway is carried on beams with plaster between.

Part of this interesting group of buildings is called The Old Sun Inn and was used at one time as a hostlery, but now it is a private house and shop.

These specimens of parge-work plaster are among the most interesting in England and show clearly the very unusual originality of the period in which they were executed.



"ALL-OVER" ORNAMENTATION IN PLASTER—A CORNER  
HOUSE, SAFFRON WALDEN, ESSEX, ENGLAND.





ORNAMENTAL PLASTER WORK IN  
SAFFRON WALDEN, SUSSEX, ENGLAND.



DETAIL OF RELIEF FIGURES IN PLASTER, OVER COURT-  
YARD ENTRANCE, SAFFRON WALDEN, SUSSEX, ENGLAND.





ORNAMENTAL PLASTER GABLES,  
SAFFRON WALDEN, SUSSEX, ENGLAND.



Photo by G. P. King.

THE FIRST CHURCH, SPRINGFIELD, MASS.



# EARLY AMERICAN CHURCHES

## Part X

By Aymar Embury II

### THE FIRST CHURCH

Springfield, Mass.

THE FIRST CHURCH in Springfield, Massachusetts, was also designed by Isaac Damon and is a much more elaborate piece of work, although the building committee in the instructions which they received on appointment were required "to procure plans for a church with a decent plain front." This architect, Captain Isaac Damon, was one of the most interesting figures in the architectural world of the early part of the 19th century in this country. The first church building which he constructed was at Northampton, which was begun in 1811 and finished in 1812. It was the largest and one of the most elaborate in Massachusetts, but unfortunately was burned in 1878. At the time of his first commission he was twenty-eight years old and is reported to have studied architecture under Ithiel Towne, who was the designer of the Center Church at New Haven, and the old Customs House which preceded the one now used by the National City Bank, New York. His early training in architecture was apparently as a draughtsman in Ithiel Towne's office, and he was called to Northampton from New York, both to make the plans and direct the work of this church, which if not the only commission he had at the time, was certainly the most important, and in the manner in which his time was devoted to it, reminds us of mediaeval methods. From

1812 on until his death he was constantly engaged in public or semi-public work, and in addition to designing buildings, acted as a sort of overseer or general contractor without assuming the financial responsibility of the general contractor. His drawings were very well executed, much better in fact than most of the contemporary architectural drawings which we have had preserved until this day, and some of them are well rendered in India ink.

The building cost \$15,000, and was built in 1818 and still stands in the green at Springfield in good repair. The interior is not dissimilar to that of many of the other early churches, although the organ has been placed behind the pulpit since the original construction of the building in a somewhat awkward and ineffective manner. It is certainly worth remark that in many of the early churches where the designer took pretty good care of his ceiling treatment and handled the balconies and entrances extremely well, the treatment around the pulpit should have been so very unarchitectural in so many cases; there were, of course, few Classic motives which could be adjusted to meet the condition, but when the towers were so well designed, as a rule, it seems extraordinary that the pulpit wall, which naturally presents far less difficulty, should have been so far inferior.



Photo by G. P. King.

THE FIRST CHURCH, SPRINGFIELD, MASS.





THE MEETING HOUSE (THE  
FIRST CHURCH), LENOX, MASS.



THE MEETING HOUSE (THE  
FIRST CHURCH), LENOX, MASS.



## THE MEETING HOUSE

(The First Church)

Lenox, Massachusetts

THIS LITTLE CHURCH, one of the plainest in New England, was built in 1814, probably from the designs of Isaac Damon, who was also the architect of the county court house, which was built of brick, in Lenox in the same year. Isaac Damon was perhaps the leading architect in Western Massachusetts from 1812 to 1840 and influenced public work in much the same way that Asher Benjamin did domestic work. He built thirteen or more churches in Western Massachusetts, and nearly all the town

halls, as well as being one of the first men who understood the use of the real truss and made it part of the bridge work.

This church at Lenox is severely simple, the interior showing superimposed orders carrying the balcony and roof, the lower order being a very curious variety of Doric, while the upper is Ionic. The interior of the church has been modified only above the pulpit since its construction in 1814, and the exterior has been modified not at all.

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## "GLORIA DEI" OLD SWEDE'S CHURCH

Philadelphia, Pa.

THIS CHURCH also known as Old Swedes—was one of three churches erected by the old Swedish congregations which settled along the Delaware. This building was begun in 1697 and dedicated in July 2, 1700: the congregation is one of the oldest in America, dating from 1667, the time of the first Swedish emigration to this country. The church was sixty feet long, thirty feet wide and twenty-one feet high at the eaves, and when it was begun the west wall was left unfinished until it could be learned whether a chime of bells could be procured in Sweden for the building, in which case the intention was to add a belfry. The tower and the vestibule of the entrance door were added in 1704, and the little belfry at present in place was probably also constructed at this time, although its design would seem to indicate that it was built many

years later. Vaults were constructed for burial beneath the church floor, and the galleries were added at some date which is not at present known to me. It seems strange that this little structure, interesting rather through its quaintness and picturesqueness than through its size and strictly architectural merit, should have been described by its pastor in 1700 in the words "through God's blessing we have completed a great work and have built a church superior to any in this country so that the English themselves, who now govern this province and are beyond measure richer than we are, wonder at what we have done." In fact, these same English were allowed for a number of years to worship in the same church after the Swedish services were finished, and gradually the English language was adopted as that of the service of the original congregation.





"GLORIA DEI"—OLD SWEDE'S CHURCH,  
PHILADELPHIA, PENNSYLVANIA.





"GLORIA DEI"—OLD SWEDE'S CHURCH,  
PHILADELPHIA, PENNSYLVANIA.



MONUMENTAL CHURCH,  
RICHMOND, VIRGINIA.





MONUMENTAL CHURCH,  
RICHMOND, VIRGINIA.

## THE MONUMENTAL CHURCH

Richmond, Virginia

THIS CHURCH, one of the most unusual in architectural design in the United States, was built in 1812 in memory of seventy-two people who were killed by the burning of a theater on December 26th, 1811. The urn in front of the portico is supposed to contain the ashes of the victims.

The design is so very unusual as to make the name of its designer of especial interest, and I have unfortunately not been able to discover anything at all about him. The building is very evidently strongly influenced by the Classic movement which was then just beginning, and yet the design is handled with such freedom and vigor that we are compelled to admit that its architect was a great and original thinker. The columns in antis, are, of course, the well-known Greek motive, but the columns themselves only suggest the Greek, while the limitation of the architrave to the space between the antae is certainly not in the least Greek, while the cornice and pediment above are much what we expect to find in some of our advanced modern work. It seems to me that this is perhaps one of the first buildings in the United States in which the Greek

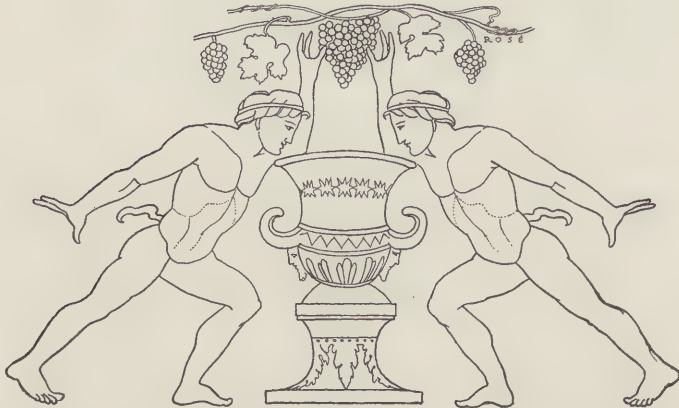
Revival began to make itself felt, and that its designer while recognizing the beauty of the Greek order hesitated to transform the tall slender columns of the Colonial work into the heavy and solid variety used by the Greeks.

There are many cases of early American churches in which the flat dome forms the ceiling, but this is one of the very few in which the dome is suggested in the exterior, and where it seems to have a real and logical reason for being. Yet at the same time the correspondence between the interior and exterior treatment is in a measure superficial, since the plaster domed ceiling of the auditorium is completely inside the lines of support and was evidently considered simply as a ceiling treatment and not as a structural feature. The treatment of the interior is exceedingly simple, the reredos most exquisitely designed. The octagonal form is rather what we are accustomed to consider as the auditorium plan than a genuine church plan, and in this respect resembles more nearly the early New England churches than the Southern ones, which from the earliest times were comparatively long and narrow.





# NOTES AND COMMENTS



## THE CITIES EXPOSITION.

In the Exposition of Municipal Institutions, commonly called the "Cities Fair," Düsseldorf is pointing the way to such an exhibition as we in America are surely tending toward.

We have had several trials at it—notably in the Congestion Exhibition in New York some years ago, in the exhibitions of the Architectural League of New York, in the City Planning Exhibition at Philadelphia, a year ago last spring, and in the Municipal Exhibition at Chicago last September. All of these have been successful, both from the point of view of popularity and of interest, even of education. But we have not yet had the courage to do just what Düsseldorf has been so successfully doing this summer. The "Cities Fair" opened on June 29 in the presence of the mayors of about fifty German cities, and it is to remain open until November. It covers an area of about a square mile. The main building and the center of the Exposition is the City Art Palace, overlooking the Rhine. The exhibits are divided into five great groups. The first has to do with the enlargement, improvement and embellishment of cities. Here there are about 750 exhibits from about 200 municipalities. The second group has to do with municipal sanitation. The third, with hospitals, poor-houses, etc. The fourth group is devoted to the building department. All kinds of public and semi-public structures are shown in plans and models, the exhibits numbering nearly 400. The fifth group is devoted to industrial concerns. But to an American visitor, the best part of the Exposition is the beautiful up-to-date city of Düsseldorf itself.

## AMERICA WINS THE PRIZE.

Details as to the result of the International Competition for plans for Australia's new Capital city have been slow in coming to this country—where the first prize was won. It was awarded

to Walter Burley Griffin, an architect of Chicago, a member of the class of 1899 in the architectural course at the University of Illinois, who has not been heretofore identified with the City Planning movement in the United States. The prize was \$1,750. The second prize, which was a thousand pounds less, went to M. Eliel Saarinen, of Helsingfors, Finland, and the third prize to M. Alfred Agache of Paris.

The awards were made by a jury of three Australian Federal officers—an engineer, an architect and a surveyor. Accounts differ as to the number of plans sent in. One report is that there were more than eight hundred competitors, France and Germany sending the greatest number. English town planners were debarred from competing by the disapproving attitude of the Royal Institute of British Architects. Thus the competition was really between the United States and the Continent of Europe. The submitted designs were hung in the ballroom of the Federal Government House and, of course, represented every kind of Town Planning.

It is said that the Germans led "in the modern conception of new cities," the French "in artistic treatment," and the United States "in boldness of design." No checkerboard plan received a prize, owing in part at least to the peculiarities of the site and to climatic conditions. Description of the premiated design will be given next month.

### HOUSING AND PHILANTHROPY.

It is interesting and significant to note how large the subjects of town planning and garden cities loomed at the Second Annual Conference on the Prevention of Destitution held this summer in London. There was a separate housing section in which was represented every housing association in the country. Subjects of sessions included the following: "The Creation of New Towns," "Town Planning," "Rural Housing," "Slum Clearance," "Housing Problems in Agricultural Areas," and "The Casual Relation Between Housing and Health." Among those who read papers on the subjects were Henry Vivian, Ewart G. Culpin, J. S. Nettleford and Alderman Thompson. It would seem a safe prediction that our National Conference of Charities and Corrections must soon include a discussion of town planning and garden cities. When it does, our progress in the actual execution of such schemes may be expected to be more rapid.

### THREE BEAUTIFUL CITIES.

"Three Beautiful Cities" was the alluring title of an article by Birge Harrison in a summer number of "Art and Progress." The cities are Quebec, New Orleans and Charleston,

each with a distinctive architectural charm of which Mr. Harrison writes with enthusiasm. Significantly, he points out, in these three cities the architecture of pre-revolutionary days has come down to us undisturbed. He believes them the most beautiful cities in the country, and thinks this is largely due to their having been built to meet certain social and climatic conditions which could not be overcome or avoided. "In accepting the limitations which were thus imposed and working within them, the old architects achieved a character, a beauty and a harmony which could have been secured in no other way."

Note, he says, of Quebec, "how every ray of sunlight has been courted—how every porch, every projection which could cast a shadow, has been rigidly suppressed. And how admirable also are the high-pitched roofs, made obligatory by the heavy Canadian snowfall. It would seem as if just that acute angle of roof-line were aesthetically necessary to give character to these flat-sided houses, with their well-spaced windows. Then note the two or three tiers

of dormers in the roof, . . . the one absolutely fitting decoration to an otherwise over-plain surface. And how harmoniously these high-pitched roofs fit into the general effect of the city—how they help it to climb the heights upon which it is built. Indeed this marvelous hill-city, aspiring ever skyward, . . . could not possibly have been roofed in any other way." Into this picture of the city appropriate and beautiful, as a striking, even as a dominating, note, fits, he says, the comparatively new Chateau Frontenac—the great hotel, whose harmony with its surroundings he ascribes to the co-operation and artistic sympathy of Bruce Price, "the artist-architect," and Sir William Van Horne, then president of the Canadian Pacific Railway, "the artist-magnate."

In New Orleans, the architects' problem was exactly the reverse of that in Quebec. There was sun to guard against, and "the natural reply to this was found in wide-flung eaves and broad verandas. These verandas mounted story upon story to the very roof-line." The need of stout railings on the upper levels led to the use of decorative ironwork. "As a result of this, the piazza railings of New Orleans are unique. . . . The patterns are infinitely varied and the design almost always intricate and graceful. The strongest impression which the aesthetic pilgrim carries away from New Orleans is that of a city whose houses are seen through bands of lace."

But of the three cities, he thinks the most beautiful is Charleston, "which floats like a white sea-bird on the blue harbor behind old Fort Sumter." Here again the need of large areas of shade led to the use of verandas which cover the whole façade of dwelling houses from ground to roof-line. But now "the ironwork is absent, and its place is taken by classic columns and railings, and an occasional classic portico, filling the central space. . . . As in the mansions of old Virginia, the general form of the Charleston houses is very simple, and they depend for their beauty upon the fine balance and spacing of doors and windows, the character of the cornice and above all upon the dignified beauty of the classic porticos and galleries which adorn one side of each structure." And Charleston, the author says, "has another and quite unique architectural feature in the arched and ornate walls of moss-grown brick, which close in all the fine residences; and the highly decorative wrought-iron gateways. . . . These marvels of wrought and beaten iron were all the work of local smiths. I was told



that no two gates of the city were of similar design, and I certainly saw no single example which was not in itself beautiful." Then over the whole city, its business section as well as its residence quarter, he finds the special silver-white color scheme, broken here and there by a note of "weather-stained rose of sulphur yellow," and "the indescribable something which gives the "subtle Southern flavor everywhere."

Because, Mr. Harrison remarks, the great wave of prosperity which swept over the rest of the country in the last half century, passed by these three cities, they escaped that "terrible transition period which destroyed most of the old-time charm in the more thriving cities of the North and West. Poverty was in this case truly a blessing." Yet he is full of faith in the present and hope for the future, because new problems, he believes, are being met with intelligence and taste. He cites, in proof, the New York skyscraper, "often as graceful and beautiful in design as it is well fitted to its essential needs;" the growth in New York of a new domestic architecture in which the old brownstone front gives way to façades "simple, unpretentious and often truly beautiful in design," the admirable new suburban architecture of California with its semi-Spanish character; "and the frank acceptance of the Puritan gambrel roof or the old Colonial type as the best models for our own suburban residences."

#### DISSENTING FROM A PROTEST.

Grosvenor Atterbury contributed to "Scribner's" for July an exceptionally valuable article. His subject was "Model Towns in America." It is a long discussion, but full of

interest and suggestion. Starting out with the statement that one of the definitions for model towns that had been suggested to him was "failures," he shows very convincingly that the time is at least approaching when model towns can be expected to be successes. No one who has the task of designing a suburban or industrial community can fail to receive both stimulus and assistance from Mr. Atterbury's article. And yet, when all this is said, but not properly until it has been said earnestly and emphatically, one may call attention to a discordant note. The importance of it lies in the fact that one finds this note repeated now and then in other articles of similar general character. This is the attack on the aesthetics of town planning.

In order to make town planning seem practical, and through wish to appeal to the "hard headed business man," who is assumed to have no regard for aesthetics, it has become the fashion to open such articles and such papers with a sneer at the City Beautiful. Mr. Atterbury, then, is by no means alone. Arnold W. Brunner opened his paper at the last City Planning Conference with a similar attack; Cass Gilbert has made it before the Institute; and small men have followed such distinguished lead. This article in "Scribner's" is cited only because it is the latest.

Mr. Atterbury begins by saying, "Let us state clearly certain things which a model town is not. Let us at once, for example, disentangle the 'Model Town' from the 'City Beautiful'—that fateful euphemism which, like Helen of Troy, has brought such tribulation upon those who would possess themselves of beauty without due process of law—who would deck out our modest villages in Paris finery and ruin their complexion with architectural cosmetics." This sounds very brave and very practical, but one does not have to read far to see that in bald literalness it overshoots the mark. A wish for irrational city beauty is bad; but as any irrational desire is foolish, "the man in the street" is not likely to suppose that the serious writer, who protests so valiantly, means only that. He takes the words at their full value and begins to repent that in using the phrase, "City Beautiful," and believing in it he made it popular. Mr. Atterbury, when he has shot his big gun at the City Beautiful, turns the page and feels that he can be frank. "What we decry in the American town," he says, "is the ugliness of discord, waste, and unhealthfulness. What we ask is only that which is suitable to its place and purpose. 'The foundation of beauty,' says a gentleman named Philebus, 'is a reasonable order addressed to the imagination through the senses,' from which I gather that he must have given some thought to city planning and the subject of model towns." The problem of the model towns, he says, "is to be solved along three lines—the aesthetic, the social and economic." So the doughty warrior who started out by disentangling the model town from aesthetic aspirations or pretensions, gets down to the business of his article by putting aesthetic problems first!

And here he is very interesting and even very practical, and what he says rings true in its sincerity. "Collective or co-operative planning and control," he remarks, "can operate for the aesthetic benefit of the town

in two ways: Negatively, on the principle of the smoke ordinance, it may preserve a reasonably harmless aesthetic atmosphere by putting some limit on the architectural anarchy and lawless bad taste that runs riot in even the best governed of our cities to-day; while at the same time giving the most misguided architectural efforts a better chance to show such poor merit as they may possess. To show a mob the effectiveness of discipline may seem dangerously like giving them arms. But the truth is that with any kind of control anarchy ceases. And so bad taste, however brutal it may be, at once becomes capable of better things if it be ordered. The leavening element of design and purpose appears. The noise becomes music, however crude. With the elimination of lawless eccentricity and disregard of architectural decency the good elements in the situation begin to count. However bad individually, a series of houses that exhibit some mutual acknowledgment of each other's right of existence has at once some aesthetic value. . . . To demonstrate the advantage to the individual of a reasonable self-restraint in the subordination of his own architectural impulses to a general aesthetic scheme is one of the functions of the model development. Its successful accomplishment will depend, I feel sure, solely on the education of the sense of beauty, already nascent in this country." This is very well said. The other way by which collective planning and control can operate advantageously is, he states, in producing "conditions under which good aesthetic results may be secured far more easily and inexpensively, whether the designing be individual or collective." All this the article fully explains, gaining from these explanations its value.

The point which we would make is that protest against the "City Beautiful," which does not yet come at all from the public, is carried too far by those architects who think that in this way they can please the public. Because they say more than they mean in their protests, they find it difficult to be consistent. In the bottom of their hearts they do have City Beautiful ideals. That is the whole purpose of their training. Can one think of Brunner, Atterbury or Gilbert without them? If they had not such ideals they would be in some other profession—as railroad engineering or baseball. And with their training, their opportunities and their obligations, are they true to themselves and their profession when they deny their ideals? It is well to protest against an irrational "City Beautiful"

ambition—if such there be; but let us be very careful to say it is only the irrational we object to.

**ONE HUNDRED  
AND EIGHTY  
MILLION FOR  
CITY  
IMPROVEMENTS**

The cities of the Country which have made such a stir about getting "city plans" and adopting a program of improvement to last over a term of years, in order that each may

be "the Paris of America," will do well to study the new improvement project to which Paris has now, with no great fuss, committed herself.

This contemplates the expenditure of \$180,000,000 on municipal improvements, the expenditure to be spread over a period of fifteen to eighteen years, and to be met by the issue of municipal loan stock. School additions and improvements are to be one-tenth of the sum; hospitals, \$7,000,000; new construction connected with the water supply, \$25,000,000; street work, \$9,000,000; the fight against tuberculosis, \$6,000,000; public buildings, \$5,000,000; and squares and gardens, \$3,000,000, while the great sum of \$86,000,000 is set aside for what we call city-planning work, to be used in the creation of extension of traffic arteries, etc.

With all the talk about the town-planning act of Great Britain, the fact has been almost overlooked that France has its counterpart in the passage of the Beauquier town extension bill. The bill provides that within five years from the date of its passage each urban district containing ten thousand or more inhabitants shall prepare a plan for its improvement and extension.

This shall "determine the position of public squares, gardens, parks and open spaces; shall fix the width of roads, their direction, the manner of constructing the houses, and, in general, shall establish the proper development of the town on hygienic and artistic lines."

The plan must be approved by the department Bureau of Hygiene and by the commission for the preservation of sites and places of natural beauty or historic interest. The plan must also be subject for a year to public criticism and objection before the Council of State shall authorize its adoption. Once adopted, it is to remain in operation for 30 years, when it is to be renewed, and during all this period extensions and improvements must be made in accordance with it. Here is a vigorous and practical grappling with what has now become a problem of international interest.





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# THE ARCHITECTURAL RECORD



NO. 69

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TERRACE DETAIL, GARDEN FRONT—RESIDENCE OF  
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ALBRO AND LINDBERG, ARCHITECTS.



# THE ARCHITECTURAL RECORD

OCTOBER, 1912

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## RECENT AMERICAN COUNTRY HOUSES

An Introduction by  
MONTGOMERY SCHUYLER.



BY COMMON CONSENT, the most creditable showing that American architecture in this generation makes is made in country-houses. In its best examples, we might add in suburban with rural architecture.

In its ordinary manifestations the suburban house is very nearly as apt as the urban house to be a stereotyped and procrustean abode, a habitation enforced, projected by the speculative builder for his conception of "the average man." In that case, it is of interest to the sociologist rather than to the architectural critic. It is symptomatic and material for a generalization, being itself, in fact, a generalization. It is not and cannot be an individual expression, nor have the interest of an attempt to express the special requirements, tastes and habits of the person for whom it is built. Probably it is the very fact that it is designed for its inhabitant that makes the American country house the most interesting manifestation of American architecture. There are those who, holding that "interest in a work of art is sympathy with

the artist," hold as a corollary that artistic individuality is the interesting thing. And, under the influences which now control our architectural output, the expression of artistic individuality is confined to dwelling-houses. Certainly it is banished from our public architecture. Ever since the influence of the Beaux Arts became paramount in our architecture, "collectivism" has triumphed over "individualism" and repressed individuality in public buildings, as it has done in France itself ever since the establishment of that famous and potent school. Here is a curious piece of expert testimony on that point. Mr. James Knox Taylor, the late Supervising Architect of the Treasury Department, in his interesting evidence before the sub-committee of the House of Representatives on the expenses of the Treasury Department, in answer to the question whether, in competitive drawings, there was not an individuality in every man's work that could not be disguised, made answer: "Yes, formerly. I have had thirty years'

experience in reading drawings, and up to about 1900 I could pick out the different men that did the drawings, but since that time I have been practically out of it." Mr. Taylor was speaking of draughtsmanship, but what he says is equally applicable to design. A generation ago a practical observer could have named, with a close approach to infallibility, the author of every noticeable design in a competition of importance enough to attract the leaders of the profession. He would be very far from being able to do so now. He would find himself "out of it," as Mr. Taylor has found himself out of it. The biggest of recent competitions was that of the new department buildings in Washington. Whoever saw the assemblage of the aggregate of the competitive drawings must have been impressed precisely by their want of individuality, by their uniformity and monotony. All the competitors were doing the same thing, some a little better, some a little worse. A little and not much, for were not all the competitors "the leaders of the profession," and had they not all "learned how to do so"? Nay, in the cases of the three selected and chosen designs, what injustice would have been done, or what impeachment of the critical competency of the assignor would there have been, if a trained inspector had assigned any one of the three to the author of either of the others? That is the inevitable result of the imposition, by official authority, as in France, or by professional proselytizing, as in the United States, of a formular and academic architecture. It tends inevitably to the extinction of individuality.

From this depressing condition of our public architecture our private architecture is at least free. We may say of our housebuilding, in comparison, what Goethe said of art in general, that it

Still has truth;  
Take refuge there.

The young architect who is conscious of individuality and who is unwilling to go on repeating patterns according to formulae, and turning out what he might call machine-made architecture, finds his field in country houses. Even this field

has not always been left open to him. Twenty years ago, more or less, recent graduates of the Beaux Arts, imbued with a belief in the adequacy of their academic formulae to the production of all sorts and conditions of buildings, began to apply them to country houses. There are some compositions of that period, at Lenox, among other places, in which it is quite clear that a pompous and symmetrical facade has been the pre-occupation of the designer, that the building has been designed from without inward instead of from within outward, and that after the architecture has been completed, and then only, has he busied himself with the question how the actual requirements of the occupants could be accommodated to the symmetrical envelope. This process was as destructive of individuality and picturesqueness as it was incompatible with the spirit of country life in America. Nothing could prevent these pompous and pretentious edifices from coming to seem incongruous and ridiculous. It is satisfactory to observe that they have quite ceased to be built and that the modern country house which imposes itself by its acceptableness is a house planned from within outward, having its apartments distinguished in the order of their importance, that formal symmetry has been abandoned for effective balance, that rambling and irregularity are not regarded as vices, but even accepted as virtues when it is made plain that they proceed from a rational consideration of the requirements and are overruled into an artistic conception of unity.

It is true that the rule of expressiveness has its exceptions. In order to carry out the rule, it would in the first place be requisite that the actual construction and the actual material of the building should be frankly shown and treated. The fulfilment of this requirement is unfortunately impossible in our commercial architecture, at least in our commercial architecture in which a metal skeleton has, for protection against fire and weather, to be wrapped in a fire resisting envelope. Here the actual construction must at best be rather hinted at than expressed, and in common practice



is altogether ignored. It seems that the necessity of our commercial architecture has "rubbed off" on the design of our domestic architecture, where no such necessity exists. At any rate, there has been for some years, among the common run of architects of our suburban and rural houses, a convention that a smooth expanse of plaster was so desirable a thing in itself that it was worth while to coat the surfaces of such houses with it, no matter what the actual material of its walls. Such an expanse is the real expression of a wall built of concrete, and of no other wall. But it is equally applied to a frame building, hung with laths of wood or metal, and to walls of hollow tile, which architects seem to have abandoned as intractable and unrepresentable, instead of trying what they could do with it. A melancholy example of this absurd superstition that a smear of plaster is a desirable object in itself, whatever is behind it, may be observed in a recent extension of a schoolhouse in New Rochelle, an edifice which will excite the indignation or the mirth of the analytic observer, according to his temperament. The original edifice was of brick walls, with wrought work of stone. The need of enlargement, having become imperative, has been met by the erection of two wings, also in brick, omitting the cut stone, and not only these but the original and central building, have been smeared over with a coat of plaster which entirely conceals the actual material, and covers the wrought stonework equally with the plain brick. The application of the smear has involved an envelope of scaffolding which it is inconceivable has not cost far more than would have cost the extension of the edifice in the material and style of the nucleus. Obviously, the force of fashion, and of absurdity, could no further go.

Of all buildings, one would say, homes ought to be the least pretentious, most of all the freest from false pretences, the most straightforward, vernacular, idiomatic, expressive. That is one of the chief charms of the country house of field stone, in which the architects of Philadelphia, in particular, have worked with such attractive and charming re-

sults. Taking all the hints with which the older buildings of the same material provided them, the farm houses and the barns of colonial Pennsylvania, which give the older settlements of that style an aspect of stability and duration almost or quite unequalled elsewhere in our country, they have developed and adorned the construction to a perfection quite out of the reach of their humble and illiterate predecessors. It is these buildings, founded upon the past and surpassing it, that make the suburbs of Philadelphia models for suburban architecture elsewhere. Full illustrations of this unmistakably home-grown and homely architecture, in its most recent phases, will be found in the following pages. Perhaps the most useful moral that can be drawn from this work is the necessity of making home homely. That in turn seems to involve the use of the most homely materials, which is to say those readiest to hand in the region. In rural Philadelphia, as in the Middle and New England States in general, field stone is probably that material—the material which is most available for a man who means to build a house that will outlast him. A house limited by its material to a single lifetime tends to justify Hawthorne's saying that we in America ought not to build houses at all, but only to pitch tents, a saying that was aimed not only at our carelessness of durability but at our migratory and almost nomadic habits. Jefferson, in his "Notes on Virginia," said that the houses of that State, being almost wholly of wood, "their duration is highly estimated at fifty years." When we consider the Swiss chalets of the eighteenth and seventeenth centuries still standing and answering the purposes for which they were built, Jefferson's estimate seems much too small. But the massive construction of these is very much more permanent than the wooden building of rural Virginia in Jefferson's time, a fortiori than our slight and flimsy "balloon frame" of today, of which the beams are perhaps a quarter as large as those of the Virginian building of 1780, and an eighth as large as those of the chalets. The Dutch settlers on the sandy stretches of Long

Island, where building stone was scarce, employed wood perforce. It is their building which has given rise to one of the most recent of our styles in rural architecture and given it its name of "Dutch colonial." It was by no means the only Dutch colonial. For in East New Jersey, where freestone was plentiful, the principal story of the house, the only story except the garret under the sloping roof, was a parallelogram of brown stone. This is as much "Dutch colonial" as the other, and as available for modern reproduction or variation, and many examples of it two hundred years old and over are still in use as comfortable habitations. The English or French half-timbered work, with the interstices of the framing filled with brick or roughcast plaster or rough masonry, has also been found highly available in suggestions for artistic modern architects, although this manner of building never commended itself in colonial times. The "filled in" house, in which a thin brick wall was faced on the outside with clapboards and on the inside with studding and lath overlaid with plaster, was a very different matter, and had nothing to do with architecture, since the construction, exhibited in the half timbered work, was in this carefully concealed. Half timbered work we never had as the solution of the house building problem offered by the untutored handicraftsman. It was never evolved from our conditions by mechanics, but always adapted by architects from books or photographs or sketches or memories of foreign examples. In the stone and wood colonial of New Jersey, for example, the two materials were kept entirely separate, the framed roof, with even its gable ends commonly of wood, being simply set upon the masonry of the basal parallelograms of masonry. The late Leopold Eidlitz used to tell of a half timbered brick house which he designed, probably in the fifties, for a client in Massachusetts, and for which he sent on the drawings and specifications. When the designer for the first time saw the house it was completed, and he was horrified to discover that the ingenious builder

had saved himself trouble by building a brick house, and afterwards tacking on, by way of decoration, what purported to be its framework. Though it is not traditional with us, half-timbered construction is none the worse for that, for, if it did not appeal to the colonial mechanics as an appropriate solution for their practical problem, it might very properly have done so. It is, upon the ground of rationality and of practicality, entitled to a place alongside the constructions which have been traditionally and practically employed from old colonial days by the mechanics who worked under similar climatic and limiting conditions to those under which our architects are working now. It is upon these manners of building which either have been or might have been traditional with us, to the exclusion of more formal and academic styles, that the architects who have been most successful in country houses, and some of whose most successful work is illustrated in the following pages, have based their work. Doubtless they were justified. Their success is their justification. Homeliness, let us repeat, is the essential character of a home, homeliness and not palatiality. That it looks eminently "livable" is the highest praise you can give to a dwelling. To do this it must above all avoid the appearance of anything exotic or *recherche*. It must seem to have been developed out of its own elements, of the local material, in what at least might be or ought to be the local manner, and following what at least ought to be the local tradition. Thus only can it attain the look of something indigenous, homegrown, racy of the soil, that lends a country house a charm of which nothing can compensate the absence. This is the quality, it seems to us, that the best of our recent country-house building has in common, in spite of its great variety and even what may superficially seem its heterogeneousness of expression. In view of the recent achievements of the best of our architects in this field, the claim of a recent writer does not seem extravagant that they are engaged in "The Development of a National Architecture."





# INDIVIDUALISM IN ARCHITECTURE

PHOTOGRAPHS  
BY  
JULIAN BUCKLEY

A HOUSE at ORANGE, N. J.  
WILSON EYRE *Architect*

THE TWO PARTS of the United States in which the English tradition has remained most dominant in law and politics are Massachusetts and Pennsylvania; and it is these two states also that have remained most English in their domestic architecture. Moreover, of the two, Pennsylvania in the immediate neighborhood of Philadelphia, has kept alive a more continuous tradition of the English country house and estate than has any part of Massachusetts. The soil of New England was so stony and barren and its climate so rigorous that life in the country as a farmer afforded small leisure for any of the arts. Massachusetts did not begin to have country houses of much architectural interest until men who had made their money in the city began to build villas in the country. On the other hand that part of Pennsylvania in the vicinity of Philadelphia resembled England in appearance and in agricultural opportunity. It was a fertile, rolling country, which always afforded an economic foothold for a certain number of gentlemen farmers who could afford to build large houses of some architectural pretensions. The consequence is that in the neighborhood of Philadelphia there has continued to exist a decent tradition of country house design, which was always somewhat English in character. There was developed late in the 18th and early in the 19th century that type of Colonial house built of local stone and furnished with spacious columnar porches and verandas, which constituted the first and one of the best American variations from an English model, and this type was always liked and copied in the eastern

part of Pennsylvania. Even during the most decadent period of American domestic design there were more country houses of some architectural decency erected near Philadelphia than there were near New York or Boston.

It is consequently most natural that when the revival of American domestic architecture began some twenty-five years ago the work of the Philadelphian architects should possess a recognizable connection with the English tradition. They were no longer building houses for gentlemen farmers, but they were building country houses for business men in Philadelphia who farmed the land and wanted a manor house rather than a villa. And this fact enabled them with some propriety to keep alive the English tradition in American domestic design, the tradition, that is, of substantial construction of irregular and picturesque style, and of a naturalistic but artful treatment of the grounds around the house. The men who built these dwellings enjoyed country life much as an Englishman did, and it was natural that they should want the same type of country house.

There have been built in the neighborhood of Philadelphia more Tudor, Jacobean and Elizabethan houses than in any other part of the country. The tenacity of this English tradition has had a very beneficial influence on the domestic architecture of a country that was in danger of becoming Frenchified. The little group of architects who remained loyal to the tradition when the prevailing current of practice and opinion was running the other way did American domestic architecture a good service; and among them



ENTRANCE DETAIL—RESIDENCE OF CHARLES  
L. CORNELL, ESQ., ORANGE, N. J.  
WILSON EYRE, ARCHITECT.



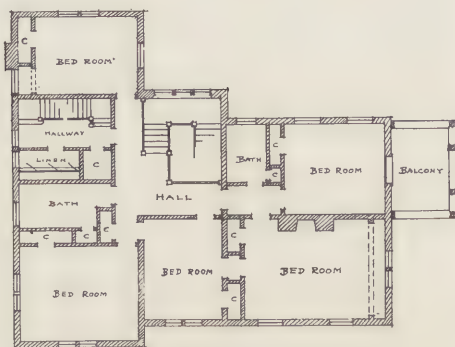
none has done it a better service than has Mr. Wilson Eyre. It has so happened that his work, while not entirely confined to country houses, has consisted for the most part of that class of building. He was in a position to exercise more influence than did certain of his associates, and he assuredly succeeded in doing so. He has remained consistently true to the tradition in which he started and he has devoted to its service an immense amount of architectural ability and good faith.

Among other things Mr. Wilson Eyre has always been an artist to his finger tips. His houses always give one the sense that they have been seen, not merely on paper, but with a fresh eye and as a part of their actual future surroundings. Back of whatever study he devotes to his designs, one always feels his power of visualizing his buildings—of seeing clearly and vigorously how they are going to look. They are always strong and vivid and they are always very personal;

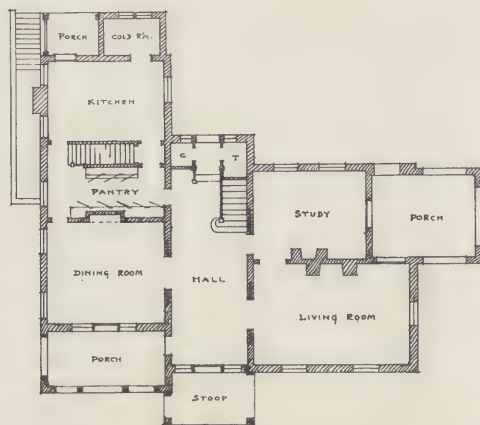
and of course this is just the quality that an architect needs, who sticks to picturesque and irregular in styles. A well-trained architect can design a comparatively acceptable Renaissance building merely by virtue of a thorough understanding of his particular problem and a sound mastery of Renaissance forms. The peculiar advantage of the Renaissance tradition in architecture is that it can be carried on by scholarly, intelligent and conscientious, but wholly uninspired men. But the more picturesque English domestic styles become stiff and lifeless in the hands of a man whose chief merit is that he is intelligent and well trained. They demand feeling and vision above everything else and a degree of feeling and vision which is comparatively sane. But Mr. Wilson Eyre has always had it, and more than anything else it has been responsible for his reputation. By virtue of it he has made a deep personal impression on the domestic architecture of his own day and neighborhood.



THE HALL—RESIDENCE OF CHARLES L. CORNELL, ESQ., ORANGE, N. J.  
Wilson Eyre, Architect.



Residence of Charles L. Cornell, Esq.,  
Orange, N. J.



Residence of Charles L. Cornell, Esq.,  
Orange, N. J.

BLOCK PLAN OF HOUSE AND SURROUNDING GROUNDS,  
WITH FLOOR PLANS OF HOUSE—RESIDENCE OF  
CHARLES L. CORNELL, ESQ., ORANGE, N. J.  
WILSON EYRE, ARCHITECT.





THE ENTRANCE FRONT—RESIDENCE OF CHARLES L. CORNELL, ESQ., ORANGE, N. J.  
Wilson Eyre, Architect.



THE GARDEN FRONT—RESIDENCE OF CHARLES L. CORNELL, ESQ., ORANGE, N. J.  
Wilson Eyre, Architect.



DETAIL OF THE LOGGIA—RESIDENCE OF  
W. HINCKLE SMITH, ESQ., BRYN MAWR, PA.  
CHARLES A. PLATT, ARCHITECT.



A HOUSE AT  
BRYN MAWR, PA.  
THE RESIDENCE OF W. HINCKLE SMITH, ESQ.  
CHARLES A. PLATT, ARCHITECT.



THE GARDEN TERRACE—RESIDENCE OF  
W. HINCKLE SMITH, ESQ., BRYN MAWR, PA.  
CHARLES A. PLATT, ARCHITECT.



THE LOGGIA.—RESIDENCE OF W. HINCKIE  
SMITH, ESQ., BRYN MAWR, PENNSYLVANIA.  
CHARLES A. PLATT, ARCHITECT.





TERRACE AND LOGGIA—RESIDENCE OF W.  
HINCKLE SMITH, ESQ., BRYN MAWR, PA.  
CHARLES A. PLATT, ARCHITECT.



THE ENTRANCE FRONT—RESIDENCE OF W.  
HINCKLE SMITH, ESQ., BRYN MAWR, PA.  
CHARLES A. PLATT, ARCHITECT.



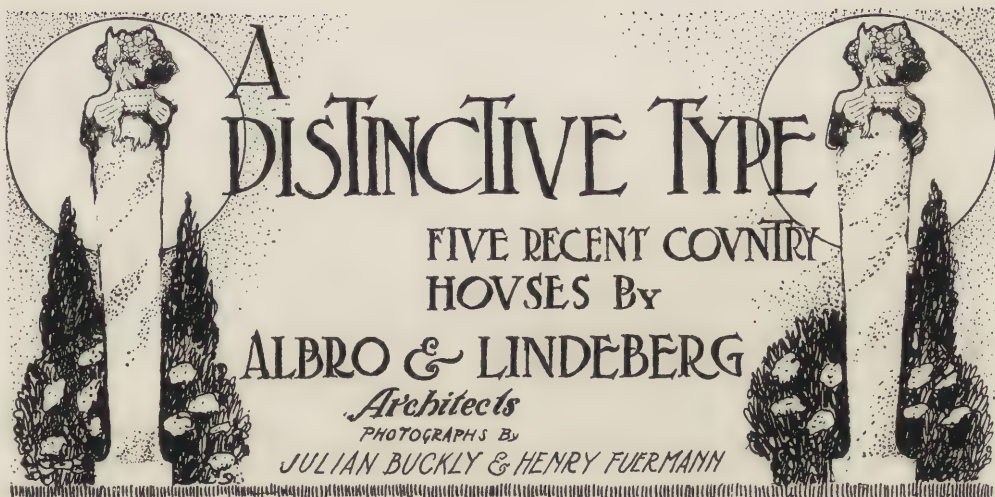


THE TERRACE—RESIDENCE OF W. HINCKLE  
SMITH, ESQ., BRYN MAWR, PENNSYLVANIA.  
CHARLES A. PLATT. ARCHITECT.



DETAIL OF POOL AND TERRACE PAVILION,  
RESIDENCE OF THOMAS H. KERR, ESQ., WHITE  
PLAINS, N. Y. ALBRO AND LINDBERG, ARCHS.





AN OBSERVER WHO follows carefully the work of the more successful of the contemporary American domestic architects cannot but be impressed by the similarity of their personal methods. In almost every case which the writer can recall they have confined themselves to a comparatively limited range of experimentation in styles, and have thus freed their work from the dangerous superficiality of eclecticism. But once having selected a general stylistic tendency, such as that of early English, French 18th Century, the Italian Renaissance or what not, they have dealt with it very freely, and have introduced as many variations as they pleased, either to suit modern American conditions or their own personal taste. In this way their work has become flexible without losing continuity. They have been able to make their experiments while at the same time maintaining a certain personal tradition of style, and by so doing they have not only attracted a clientele to whom that kind of work appealed, but they have themselves gradually developed a real mastery over their own characteristic forms.

The foregoing description is true among others of Messrs. Albro & Lindberg. They made their first success with somewhat picturesque villas with thatched roofs, which for all their incidental features were carefully composed, and whose ornamentation was Renais-

sance in tendency. The villas added a refreshing personal note to contemporary domestic design, but if their architects had continued to hold this one note, it might have become mannered and mechanical. Of late years they have been gradually working towards a broader method of expression, but one which still combines careful and close composition and a certain general stylistic tendency with both picturesqueness and individuality of specific treatment. The only one of their houses illustrated herewith, which suggests their earlier manner is one of the two dwellings situated at Hewlett, L. I. This house is indeed lacking in the thatched roof and it has much less the appearance of an English cottage than did the earlier villas, but it remains essentially a piece of picturesque design in which the roof is all-important, and which is irregular and unsymmetrical in plan and composition. At the same time the house is plainly the work of a designer to whom proportion and composition are of fundamental importance.

The other house at Hewlett, L. I., is very different in character. Fundamentally it consists of a two-story and attic building, which is in general suggestive of the type of larger Long Island farm house—except that it is clap-boarded instead of being shingled. But it has incidental features to it, which constitute

distinct novelties. The kitchen has been placed in a wing on the entrance side, while on the other side are two spacious piazzas, running at right angles to the main body of the building. These piazzas are precisely alike in every respect. They both have pointed roofs, they both project for half their width beyond the side of the main building and they both have round arched openings at their ends. They are planned and designed with great cleverness so as to tie into the house both as conveniences and as ornamental features, but one cannot help feeling that they are a little more clever than they are sound. In looking at the house they claim almost a monopoly of one's attention, and, interesting as they are, their importance in the design is excessive. They do not disappear sufficiently into the main building. But they must add enormously to the pleasantness of the dwelling as a summer residence, which is presumably what the owner of the residence wanted.

In the very attractive house at Glen Cove, Long Island, the architects have again placed their piazzas in two symmetrical and projecting wings of the building, but in this case the wings are two stories high and they constitute an integral part of the main structure. This house is of the highest interest, while the façade on the garden is a completely balanced design and is wholly lacking in an obvious straining after picturesqueness; it is as far as possible from being impersonal or devoid of pleasant incidental features. It constitutes a very unusual combination of simplicity, strength and charm, and its plan is as convenient and well arranged as its design is successful. The architects have had more of an opportunity than has usually been the case hitherto to design the garden and grounds. They have shown the same combination in their arrangement of the garden of a thorough understanding of their problem and of good taste.

The house at White Plains, New York, is in some respects very different and in some respects similar to the house at Glen Cove. Here again the architects have adopted for the garden side of the house a symmetrical arrangement, consisting of

a main building with a projecting loggia on each end. Here again the kitchen pantries and the like are provided for in a wing, which is not seen from the garden; and thus the irregularities both in the plan and the design are concentrated on the entrance side. In this instance, however, the loggias are only one story in height and are not tied as closely to the building as in the former case. The court formed by the main building and the loggias must constitute, as in so many of Albro & Lindeberg's houses the pleasantest kind of an outdoor room. The house as a whole is characterized by great feeling and charm, and by scrupulous simplicity and good taste; but the design has not perhaps been pulled together as successfully as in the case of the house at Glen Cove.

The house at Lake Forest is another, a more compact and perhaps even more successful solution of the same general problem. It differs from the other two in the character of the material, and in many details; but it has none the less the same general plan of a main building with a service wing which is irregular on the entrance side but symmetrical on the garden side. There are as usual two projecting piazzas which balance each other and which form the usual attractive court. The piazzas are two stories high, but the second floors are evidently used for out-door sleeping rooms and are consequently openly treated. The architect has cleverly contrived to tie the piazzas into the house by means of the treatment of two roofs while at the same time keeping them pleasantly incidental and peculiar in their special design. He has also been more than usually successful in arranging his façade on the garden side. One would have to search through many states before one would find a more charming and a more thoroughly admirable composition than this particular façade.

The three houses last mentioned are worth a far more detailed critical consideration and analysis than we have had space to give them in this brief article. They present so many points of similarity and difference that they constitute an unusually useful opportunity of com-



parison, and they enable the analyst almost to watch the workings of the architects' mind. Above all they strengthen and confirm an impression already formed that Messrs. Albro & Lindeberg were

capable of developing a personal style, which possessed both individuality, distinction and maturity, and which placed them high in the hierarchy of American architects of domestic buildings.

H. D. C.



DETAIL OF PAVILION—LOGGIA, RESIDENCE OF THOMAS H. KERR, ESQ., WHITE PLAINS, N. Y. ALBRO AND LINDBERG, ARCHITECTS.



DETAIL OF GARDEN STEPS, RESIDENCE OF  
THOMAS H. KERR, ESQ., WHITE PLAINS, N. Y.  
ALBRO AND LINDBERG, ARCHITECTS.





THE GARDEN FRONT—RESIDENCE OF THOMAS  
H. KERR, ESQ., WHITE PLAINS, N. Y.  
ALBERO AND LINDBERGH, ARCHITECTS.



TERRACE AND POOL DETAIL, RESIDENCE OF  
THOMAS H. KERR, ESQ., WHITE PLAINS, N. Y.  
ALERO AND LINDEBERG, ARCHITECTS.





TERRACE POOL AND PAVILION DETAIL, RES-  
DENCE OF THOMAS H. KERR, ESQ., WHITE  
PLAINS, N. Y. ALBRO AND LINDBERG, ARCHS.



THE ENTRANCE FRONT—RESIDENCE OF THOMAS H. KERR, ESQ., WHITE PLAINS, N. Y.

Albro and Lindeberg, Architects.



THE GARAGE—ESTATE OF THOMAS H. KERR, ESQ., WHITE PLAINS, N. Y.

Albro and Lindeberg, Architects.





ENTRANCE DETAIL—RESIDENCE OF THOMAS  
H. KERR, ESQ., WHITE PLAINS, N. Y.  
ALBRO AND LINDBERG, ARCHITECTS.



ENTRANCE DETAIL—RESIDENCE OF ORVILLE  
E. BABCOCK, ESQ., LAKE FOREST, ILL.  
ALBERO AND LINDBERG, ARCHITECTS.





ENTRANCE FRONT—RESIDENCE OF ORVILLE  
E. BABCOCK, ESQ., LAKE FOREST, ILL.  
ALERO AND LINDBERG, ARCHITECTS.



THE SERVICE WING—RESIDENCE OF ORVILLE E. BABCOCK, ESQ.  
LAKE FOREST, ILL. ALERO AND LINDBERG, ARCHITECTS.





THE GARDEN FRONT—RESIDENCE OF ORVILLE  
E. BABCOCK, ESQ., LAKE FOREST, ILL.  
ALBRO AND LINDBERG, ARCHITECTS.



DETAIL—RESIDENCE OF A. W.  
ROSSITER, ESQ., GLEN COVE, L. I.  
ALBRO AND LINDBERG, ARCHITECTS.





THE GARDEN FRONT—RESIDENCE OF  
A. W. ROSSITER, GLEN COVE, L. I.  
ALBRO AND LINDBERG, ARCHITECTS.



GARDEN FRONT ENTRANCE—RESIDENCE OF  
A. W. ROSSITER, ESQ., GLEN COVE, L. I.  
ALBRO AND LINDBERG, ARCHITECTS.





DETAIL OF LOGGIA—RESIDENCE OF  
A. W. ROSSITER, GLEN COVE, L. I.  
ALBRO AND LINDBERG, ARCHITECTS.



A HOUSE AT HEWLETT, L. I.  
ALBRO AND LINDBERG, ARCHITECTS.





A HOUSE AT HEWLETT, L. I.  
ALBRO AND LINDBERG, ARCHITECTS.



RESIDENCE OF CLARENCE M. BROWN, ESQ., GERMANTOWN, PA.  
DUTHING, OKIE & ZIEGLER, ARCHITECTS.



# The PENNSYLVANIA TYPE: *A Logical Development*

*Recent Work by*  
Mellor & Meigs  
D. Knickerbacker Boyd  
Duhring, Okie & Ziegler



IN THE STYLISTIC KALEIDOSCOPE which current architecture in this country treats us to—in the bewildering procession of French Châteaux, Italian Villas, Swiss Châlets and what not—the eye-weary critic can find solace and pleasure in studying the type of country-house which has lately sprung up around Philadelphia. In such suburbs as Germantown, Ardmore, Cynwyd, Radnor, Winnewood, St. David's, Wyndmoor and Merion, and in places lying further out from Philadelphia there has been evolved a type of country house which, quite unlike most American work, is a logical development—a type in which there is more local than borrowed precedent, and in which local materials are frankly expressed in terms of honest craftsmanship. The architects seem not to be ashamed of their materials. There is nothing extraneous, and coming upon a sample of this recent and very happy type of Pennsylvania house, one need not stop to conjecture as to its material. Generally it is stone, and very evidently stone with all the evidences in its treatment that the designer has been imbued with that quality which does more, and always has done more, to produce a saliently sincere archi-

tecture than any other—craftsmanship. An architecture that is based on this and on an adherence to the employment of local materials will outlast by centuries the artificial and borrowed finery of another land or another climate.

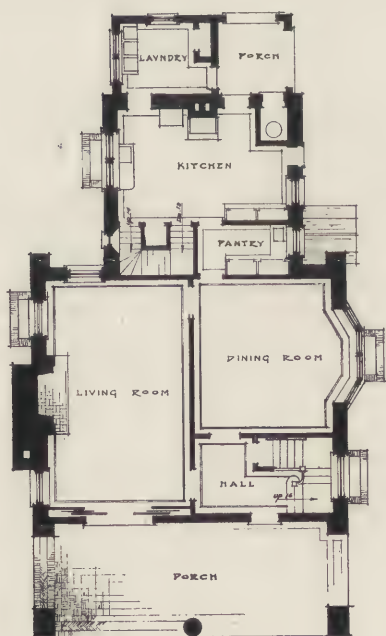
The proof of this is in the houses themselves, for many of them are based on prototypes dating back well over a century—the old Revolutionary farm-houses of the region. The small house problem has been approached in several ways, but the prevailing spirit is one of logical consistency and perfectly natural evolution.

Messrs. Duhring, Okie & Ziegler have followed the old colonial farm type. Their Ledyard Hecksher house and the quaint house for Mr. Reed Knox at Valley Forge are examples of this adherence to a fine old precedent—a fine precedent, it should be said, that has been utilized to its fullest extent and improved upon by modern taste and ingenuity. And herein lies a new hope for the future of American architecture—that we sometimes exhibit a taste which many modernize without vulgarizing the conservative types of historic association.

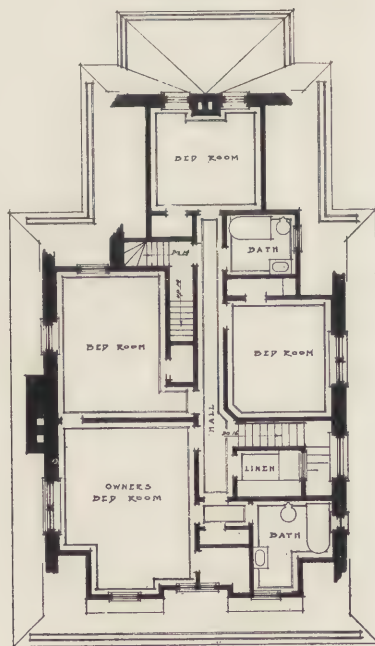
Messrs. Mellor and Meigs, on the other



"HOUSE NO. 100" AT LOWER MERION, PA.  
Mellor and Meigs, Architects.



FIRST FLOOR PLAN.



SECOND FLOOR PLAN.

Mellor and Meigs, Architects.



hand, have played a variation on the Pennsylvania country house, though one which is no less ingenious than it is pleasing. While this firm has designed many houses along the old farm house lines, such as the house at Winnewood—houses well planned, well built and satisfying to look at, it has also, with the dexterity of a clever conjurer, used the local fieldstone in a perfectly harmonious rendering of that type of country house which we have come to associate with England. And this has been done in such a polished manner that there is no sense of incongruity—the houses seem to “belong” where they are with all the unstudied ease and graceful assurance of well-bred people. They have a personality, with an undeniable charm, that would acclimatize them anywhere north of the Mason and Dixon line. It is impossible to say whether they are American with an English accent or English with an American intonation. They are indeed so clever as to make analysis rather a risky undertaking.

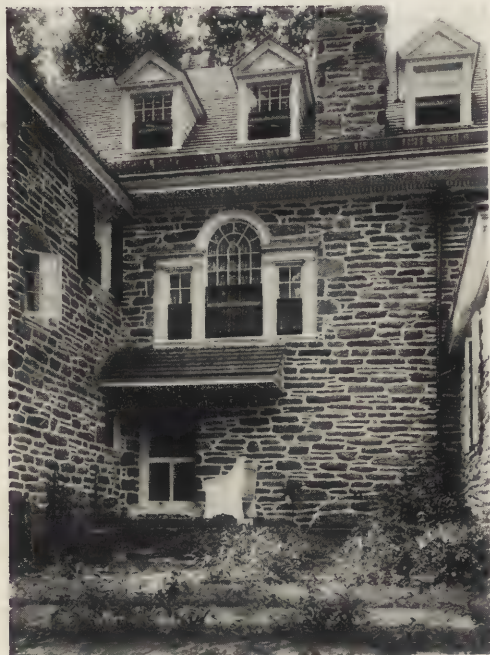
There seems no doubt that they dwell in harmony with the sturdy Colonial type, being no less sturdy themselves,

and having, if anything, a stronger element of the picturesque. Given the local material, this Anglo-Pennsylvanian house is no less a logical growth than its more conservative neighbor of farm-house antecedent, for popular demand grows with a wide dissemination of popular culture, and those to whom the farm house seems too unsophisticated, turn constantly toward the picturesque. And here is the picturesque shorn of the *bizarre* or the transitory fad. It is presented in wholesome and frank terms, at once sufficiently picturesque to satisfy any craving for the romantic, yet sufficiently conservative to remain in perfect accord with the simpler types, both old and new, around it. Nor can such architecture, when it is carried out with such evident sincerity on the part of the architects, and when such frank use is made of native materials and native methods of construction, be ever feared as an element which might denationalize our architecture.

Mr. Charles Barton Keene, in his small and moderate-sized houses, has followed Colonial precedent more closely and with a success familiar to all who follow the



A HOUSE AT WINNEWOOD, PA.  
Mellor and Meigs, Architects.



DETAIL OF THE REAR OF THE C. M. BROWN RESIDENCE, GERMANTOWN, PA.

Duhring, Okie & Ziegler, Architects.

development of modern domestic architecture in this country. One calls to mind other practitioners who have contributed with much consistency and earnestness to the development of the Pennsylvania type of country house—Milton B. Medary, Heacock & Hokanson, Evans, Warner & Bigger, Frost & Granger, G. Spencer Morris, Lawrence V. Boyd, Albert Kelsey, Thomas Churchman and Molitor, D. Knickerbacker Boyd, Robert Spencer and several others. The charming "Cottage in Mermaid Lane," by Savery, Scheetz & Savery, illustrated in the last October number of "The Architectural Record," will be remembered as an admirable example of "the Pennsylvania type."

Day Brothers & Klauder, John T. Windrim, Brockie & Hastings and Cope & Stewardson have worked out an interesting development of the large Tudor type of country house, executed in rough masonry and cut stone, though it is not so much their excellent work in these houses that has stamped Pennsylvanian

architecture with its salient individuality. The keynote of the type is to be found in the smaller houses.

And that the logical development of the "Pennsylvania type" (which one might well wish were a national type) is not being carried forward by one or two, but by a score of architects is, perhaps, one of the most hopeful promises held forth by recent American architecture.

George Bispham Page and Baily and Bassett should also be named as participants in the movement which is now so strongly rooted in Pennsylvania, and if Mr. Page's work tends rather strongly toward the Tudor and Elizabethan, the qualities of charm and niceties of detail in his work go far to offset any objection which might be put forward. And even this tendency toward Anglicizing his native architecture is in the discard in the William West house at Ardmore, shown at the last T-Square Club exhibition in Philadelphia.

The Stacy B. Lloyd house, shown by Baily and Bassett in the same exhibition, is a thoroughly consistent development



DETAIL OF A HOUSE AT CYNWYD, PA.  
Mellor & Meigs, Architects.





ENTRANCE FRONT DETAIL—A HOUSE AT CYNWYD, PA.  
MELLOR AND MEIGS, ARCHITECTS.



A HOUSE AT CYNWYD, PA.  
Mellor and Meigs, Architects.

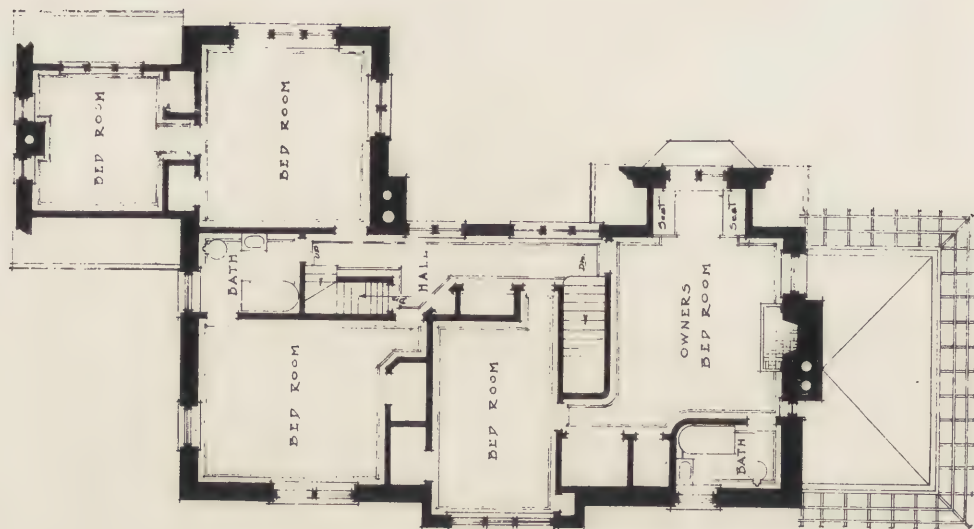


A HOUSE AT CYNWYD, PA.  
Mellor and Meigs, Architects.





DETAIL OF A HOUSE AT CYNWYD, PA.  
MELLOR & MEIGS, ARCHITECTS.



SECOND FLOOR PLAN.



FIRST FLOOR PLAN.

## PLANS OF HOUSES AT ST. DAVID'S AND CYNWYD, PA.

Mellor and Meigs, Architects.

It will be noted that this house has been executed both in stucco and in field-stone, with a result equally successful in both materials. The variations in the treatment of detail are both appropriate and consistent.





A HOUSE AT ST. DAVID'S PA.  
MELLOR AND MEIGS, ARCHITECTS.



HOUSE AND GARDEN FOR GRANVILLE H.  
LE MAISTRE, ESQ., MERION, PA.  
D. Knickerbacker Boyd, Architect.



FRONT DOOR DETAIL, RESIDENCE OF  
GRANVILLE H. LE MAISTRE, ESQ.,  
MERION, PA.

D. Knickerbacker Boyd, Architect.

of the old farmhouse type, with rough fieldstone walls of massive thickness and solid wooden shutters.

D. Knickerbacker Boyd has been an indefatigable worker, and throughout his practice has maintained a consistency evidenced in terms at once stylistic and esthetic. Like G. Bispham Page, he has leaned more than some other Philadelphia architects upon English precedent, though this he has subordinated in the main to a constant striving after conformity with local characteristics and materials.

A nice sense of general planning is shown in the house, garage and garden by Mr. Boyd for Granville H. Le Maistre, Esq., at Merion. Here the two buildings are tied together yet separated by the garden, which belongs at once to the house and to the garage. The long wall, with its interesting little lych-gate, offers an opportunity to display to its best advantages the adaptability of the local fieldstone as a building material, and further links the house and garage in a well-studied composition.

Of well-known Philadelphia architects not mentioned in the above brief review Wilson Eyre may be named as an





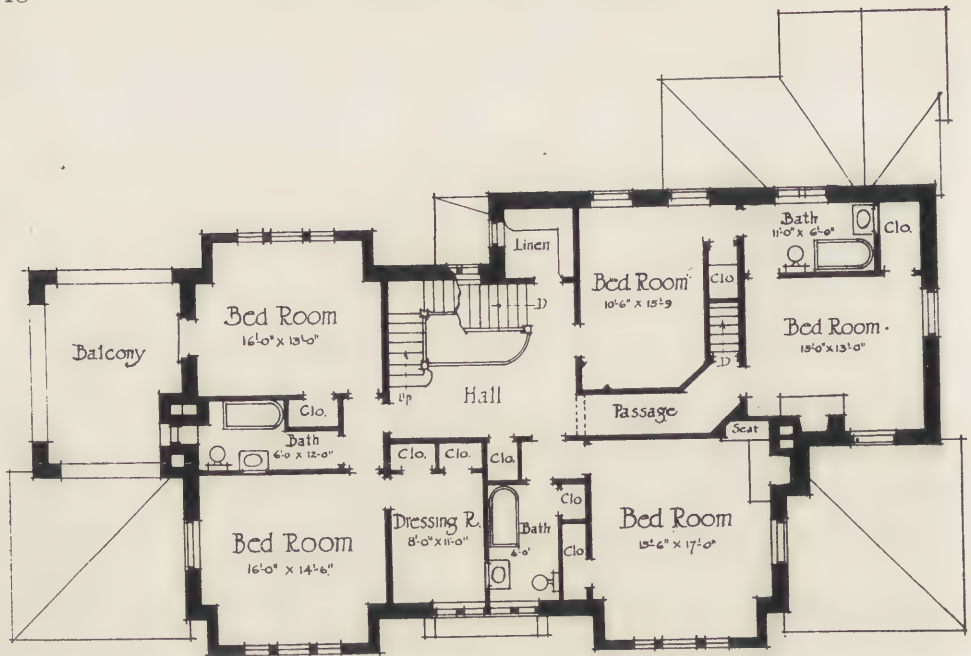
GARDEN AND GARAGE FOR GRANVILLE  
H. LE MAISTRE, ESQ., MERION, PA.  
D. Knickerbacker Boyd, Architect.

"individualist." His sense of country-house design is peculiar to himself alone, and as such is inimitable, and for this reason his style cannot become a general one, except in a broad sense. He works rather in the personal spirit of the English architects—of Voysey and Lutyens—or, seeking a comparison in this country, with the individualism of Grosvenor Atterbury.

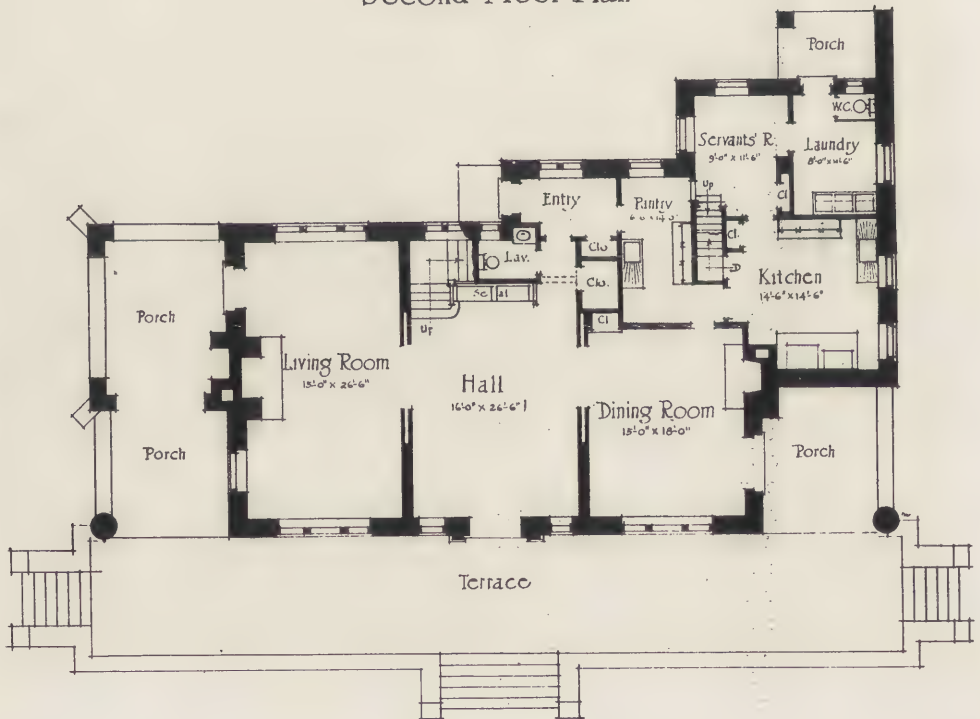
With these men each house is a problem in itself—each dictates the manner in which it is to be treated, and if these designers give us keen pleasure and esthetic satisfaction in their work, who can say but that an evengreater and more lasting service is being done by those others who rationalize and beautify the entire architecture of a generation. Even if these architects work only in their own locality, yet they work in such a manner that all who run may read and may be said not only to have developed a style, but also to be carrying that development through to a conclusion at once clearly logical and highly artistic, an achievement no less a matter for congratulation to the architects than to the country at large.



DETAIL OF GARDEN GATE FOR GRANVILLE H. LE MAISTRE, MERION, PA.  
D. Knickerbacker Boyd, Architect.



Second Floor Plan



First Floor Plan

PLANS OF A HOUSE AT ARDMORE, PA.  
D. Knickerbacker Boyd, Architect.



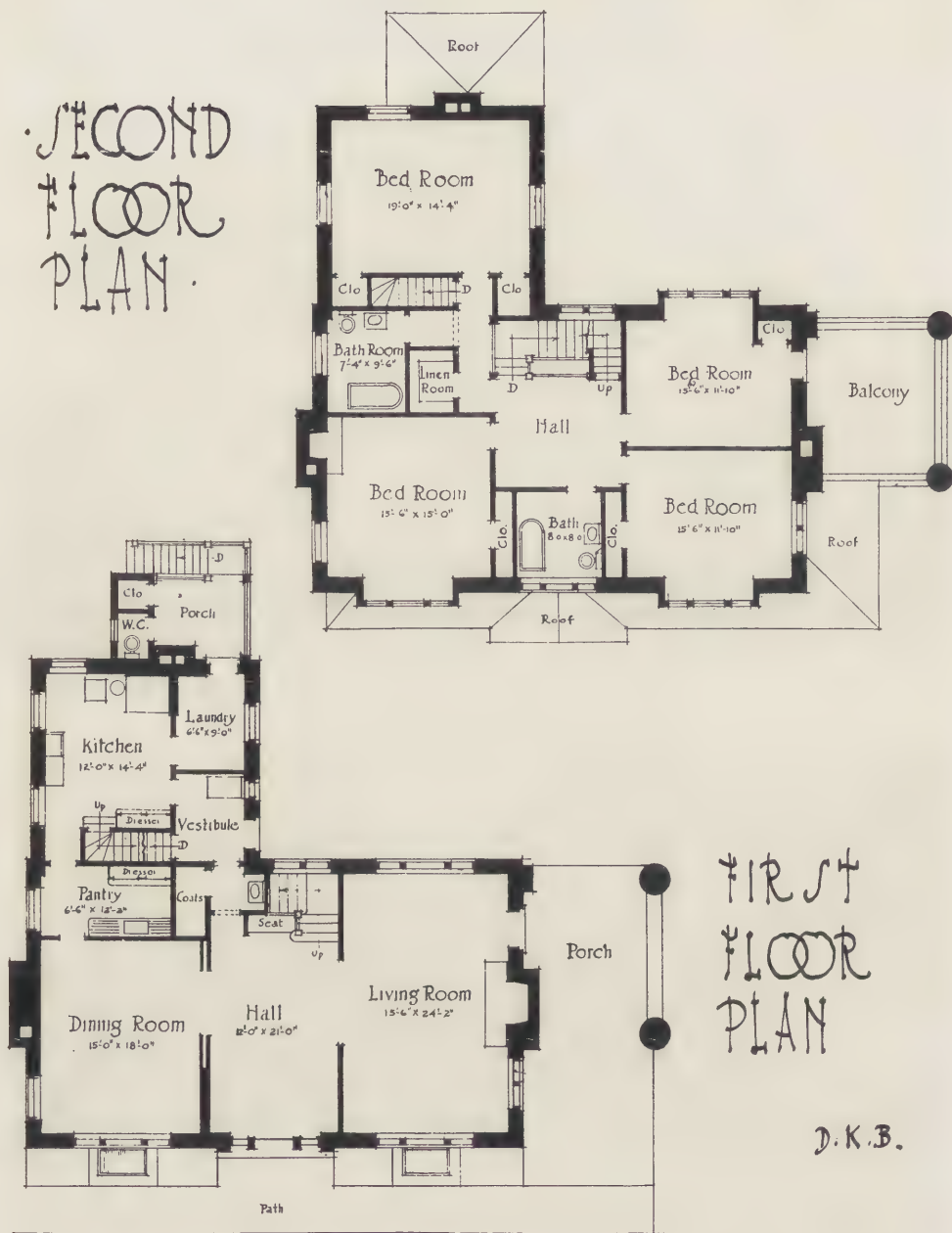


ENTRANCE FRONT—A HOUSE AT ARDMORE, PA.  
D. Knickerbacker Boyd, Architect.



END AND REAR VIEW—A HOUSE AT ARDMORE, PA.  
D. Knickerbacker Boyd, Architect.

# SECOND FLOOR PLAN.



# FIRST FLOOR PLAN

D.K.B.

PLANS OF THE HOUSE ON MILL CREEK ROAD.  
D. KNICKERBACKER BOYD, ARCHITECT.





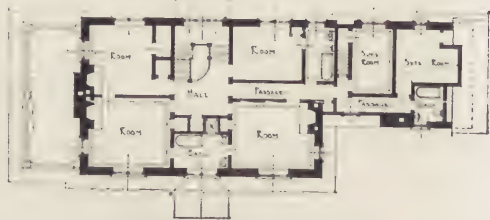
A HOUSE AT ARDMORE, P.A.  
D. Knickerbacker Boyd, Architect.



A HOUSE ON MILL CREEK ROAD.  
D. Knickerbacker Boyd, Architect.



FIRST FLOOR PLAN.



SECOND FLOOR PLAN.



DETAIL—RESIDENCE OF FRANKLIN BAKER, JR., ESQ., GERMANTOWN, PA.  
 Duhring, Okie & Ziegler, Architects.





RESIDENCE OF FRANKLIN BAKER, JR., ESQ., GERMANTOWN, PA.  
DUHRING, OKIE AND ZIEGLER,  
ARCHITECTS.



PORCH DETAIL.—RESIDENCE OF FRANKLIN  
BAKER, JR., ESQ., GERMANTOWN, PA.  
DUHRING, OKIE AND ZIEGLER, ARCHITECTS.





SERVICE WING—RESIDENCE OF FRANK-  
LIN BAKER, JR., ESQ., GERMANTOWN, PA.  
DUHRING, OKIE & ZIEGLER, ARCHITECTS.



RESIDENCE OF REED KNOX, ESQ., VALLEY FORGE, PA.  
DUHRING, OKIE AND ZIEGLER, ARCHITECTS.





DOOR DETAIL—RESIDENCE OF REED  
KNOX, ESQ., VALLEY FORGE, PA.  
DUHRING, OKIE & ZIEGLER, ARCHITECTS.



ENTRANCE DETAIL. RESIDENCE OF  
FREDERICK C. JORDAN, ESQ., KENSING-  
TON, L. I. AYMAR EMBURY II., ARCHT.



# CONSERVATISM IN DESIGN

Notes on Some  
Recent Work by  
AYMAR EMBURY II

TO-DAY it is only the architect with single-minded intent who adheres to a style of strict conservatism. Yet in this matter of conservatism there are few types of architecture which present at once such marked restriction and such wide possibilities as our own "Georgian Colonial."

There are many who fancy that therein lie limitations which cramp or trammel originality, and these critics of the Colonial type of building seldom stop to reflect how vastly more desirable are the tried and accustomed beauties of a perfectly developed style than the unstudied and experimental originalia of the designer who scoffs at "precedent."

It is reasonably safe to say that no good precedent is without value as material for study, even if its character fails to conform with our own personal ideals, and in this country, where indigenous architectural precedent is confined to so few types of building, the Georgian Colonial can ill afford to be entirely discarded for any style from overseas.

This country can name but four characteristically national types of house, four types that belong with any historic sanction, and these are the Spanish Mission, the Southern Colonial, the Dutch Colonial and the Georgian Colonial.

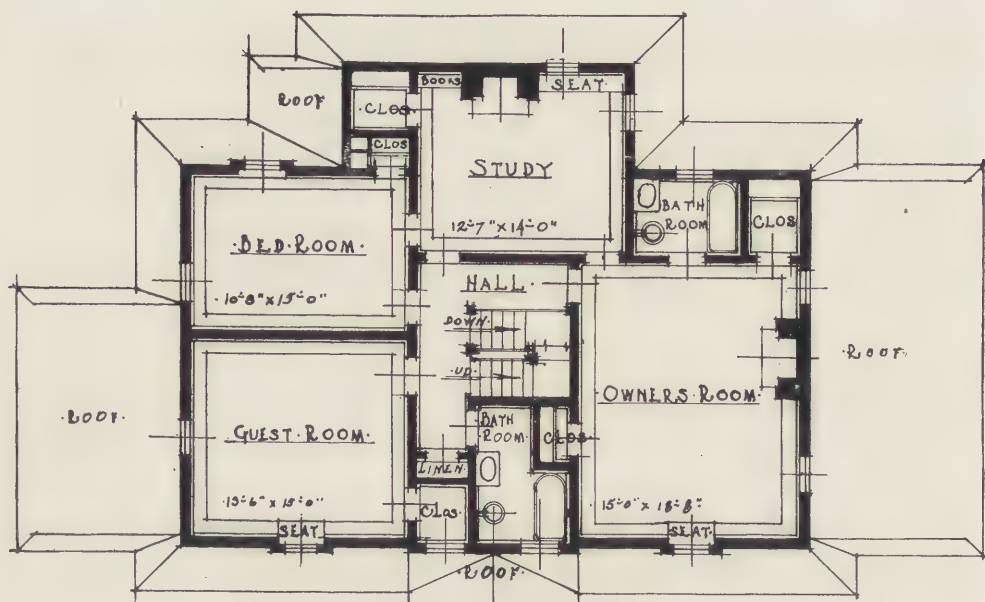
Latter-day developments of the first are, or should be, confined to the far south and to the southern part of the Pacific coast—their logical *habitat*—the second has spread, to an extent by no means unwelcome, well up into the North Atlantic States, if one were only to instance, among recent country houses, Mr. Collier's place at Wickatunk, New Jersey, by John Russell Pope, and Mr. Tracy Dow's manor house at Rhinebeck, New York, by Albro and Lindeberg. The Dutch Colonial, oddly enough, has had

little if any apparent influence on domestic architecture outside its immediate geographical birthplace. Northern New Jersey, certain parts of Pennsylvania, all Long Island, Westchester County, the Catskill region and the Mohawk Valley in New York State, abound in existent examples of the sturdy homesteads of the early Dutch settlers.

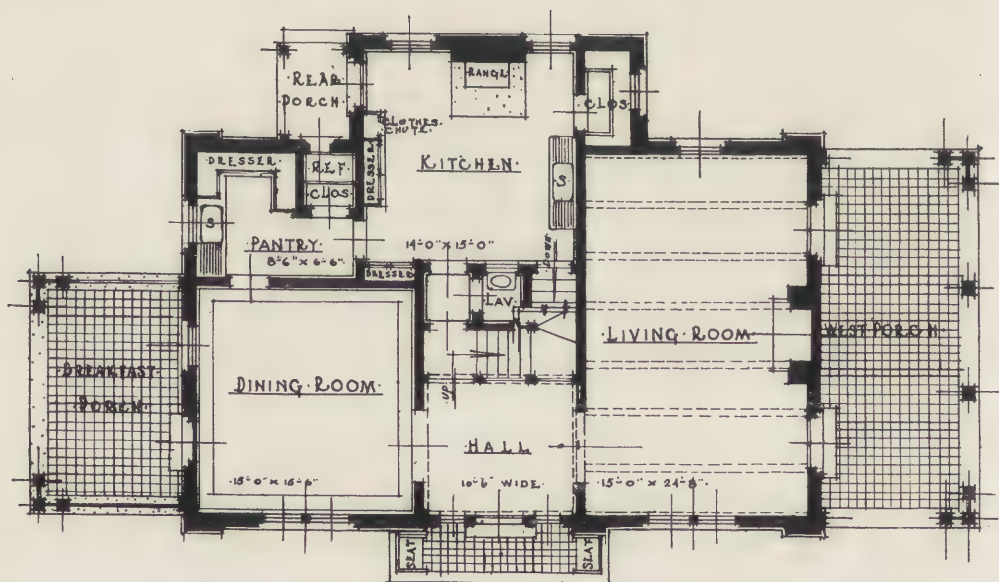
Of this type of house, designed to meet present conditions and requirements, Aymar Embury II. has made himself a master, and has, in doing so, made a significant contribution to the development of domestic architecture in this country.

We must except even such excellent adaptations as the little "Italian" house for Mr. Wightman as deviations from his *metier*, and appreciate the fact that he has also devoted the right sort of study to the Georgian Colonial, with results which cannot be of a nature less permanent than they are immediately pleasing.

No style has suffered more, perhaps, through half-heated imitation at the hands of architects who, to give them all credit possible, may even have fancied they were perpetuating a "National Style." Good Colonial cannot be copied—it must be *felt*, and this Mr. Embury may be said to have achieved. By surrounding himself in his library with those now rare books, "The Country Builder's Assistant," and other early architectural incunabula, he has become imbued with the spirit of the thing—has, in fact, sought the same inspiration from which sprung the inimitably sincere style we call "Colonial" to aid him in its re-incarnation to-day, and by his study of the elements from which the style sprung he is in a fair way to become master in its execution.



SECOND FLOOR PLAN



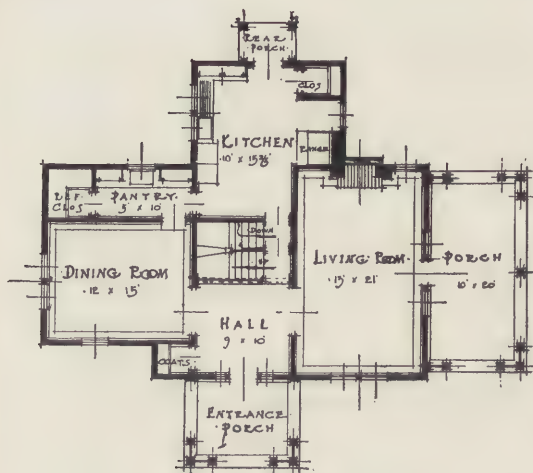
FIRST FLOOR PLAN

PLANS OF THE RESIDENCE OF FRED-  
ERICK C. JORDAN, ESQ., KENSINGTON,  
L. I., AYMAR EMBURY II, ARCHITECT.

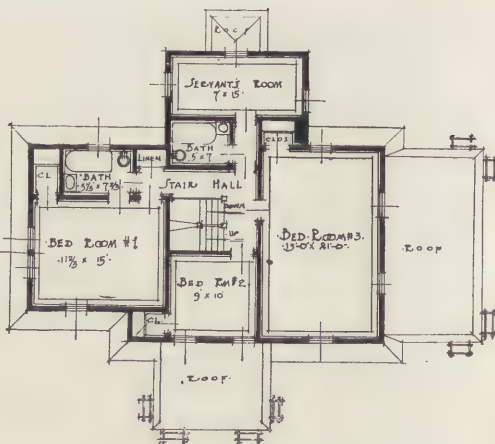




RESIDENCE OF F. C. JORDAN, ESQ., KENSINGTON, L. I.  
AYMAR EMBURY II.,  
ARCHITECT.

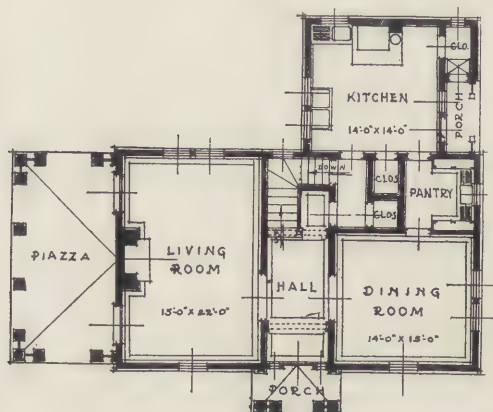


First Floor Plan.

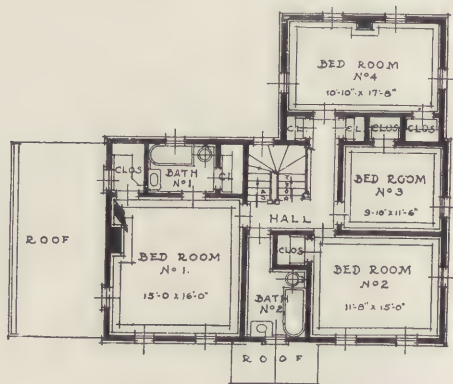


Second Floor Plan.

RESIDENCE OF ALICE J. MCINTYRE.

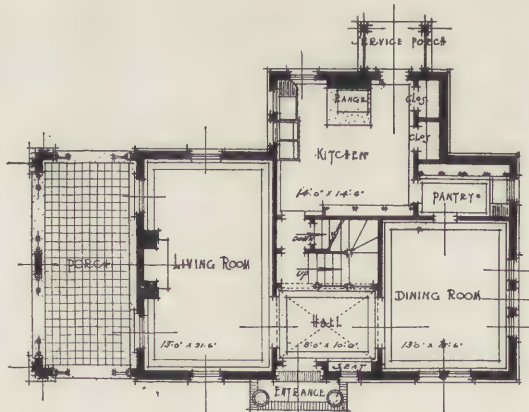


First Floor Plan.

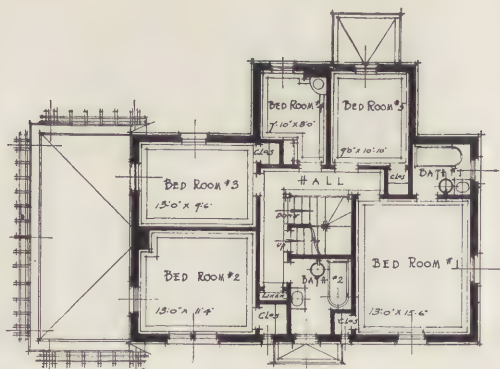


Second Floor Plan.

RESIDENCE OF HENRY F. SAWYER, ESQ.



First Floor Plan.



Second Floor Plan.

RESIDENCE OF GEORGE P. WIGHTMAN, ESQ.

PLANS OF THREE HOUSES AT KENSINGTON, L. I.  
AYMAR EMBURY II., ARCHITECT.





RESIDENCE OF ALICE  
KENNINGTON, GREAT  
NECK, L. I.  
AYMAR EMBURY II, ARCHITECT.



RESIDENCE OF HENRY F. SAWYER,  
ESQ., KENSINGTON, GREAT NECK, L. I.  
AYMAR EMBURY II., ARCHITECT.





RESIDENCE OF GEORGE B. WIGHTMAN, ESQ., KENSINGTON,  
GREAT NECK, L. I. AYMAR EMBURY II, ARCHITECT.

# COUNTRY HOUSE DESIGN IN THE MIDDLE WEST

Recent  
Work by JANSSEN & ABBOTT of Pittsburgh  
Pa.

THERE ARE SO MANY CONTENTIONS as to what should constitute the measure of an architect—his versatility or his conservatism? His adaptability or his individualism? Nor is the question in any fair way to be settled, even by critical observation, for many designers have flitted in an apparent butterfly-like irresponsibility from Italian to English and thence to French or to Georgian, with results at once individually excellent and collectively pleasing.

In the present "battle of the styles" in this country the versatile architect undoubtedly finds an opportunity open to designers of no other age or nation—he is free to work in one or a dozen styles, and carries off honors in exact ratio to the general success of his efforts.

From the accompanying illustrations it is evident that Messrs. Janssen and Abbott are not only versatile, but happily so in their successful presentation of varied types of houses.

The sketch above is a study of a country house, excellent in mass and interesting in line—a house of a distinctly picturesque character, and one of limitless possibilities in detailed treatment.

The drawings for Mr. Kendall's house show a study in a liberal conception of 18th century French, vaguely and pleasantly reminiscent of Little Trianon, yet thoroughly Americanized—a dignified and formal house in formal grounds, and

a house, one feels, which must bear out in execution a charm even greater than is evidenced in the drawings.

In Mr. Calvert's house, a low, rambling building, with an interesting crescent shaped plan, there is evidenced a dwelling distinctly livable, and perhaps distinctly American. It is a magnified bungalow—spreading its mass evenly and gracefully on the ground, and affording manifold comforts in its extensive tiled verandas and terraces, and in its introduction of three "loggias" off the hall in the second floor. It is a house which is designed at once to live in and to present a pleasing face, wherein it achieves qualities lacking either wholly or in part in many examples of contemporary domestic architecture.

In the sort of plan adopted for Mr. Calvert's house there is too often noticeable a smart "effect" at the expense of practical considerations, and by no means the least interesting feature of the place, from an architectural point of view, is the skill with which every available bit of space has been utilized.

Many plans with splayed wings are laid out with a vague idea of being "interesting," and with no idea that angles of 30° and 60° in room-arrangement call for the greatest skill and ingenuity of which the architect is capable. There is always a danger of waste space and of the client living to deplore the day he





DRAWING FOR THE RESIDENCE OF J. L. KENDALL, ESQ., PITTSBURGH, PA.  
Janssen and Abbott, Architects.

was rash enough to allow his architect to make any departure from the conservative layout of Everyman's house, yet here is an illustration of the pleasant and practically livable qualities which may be part of an "interesting" plan.

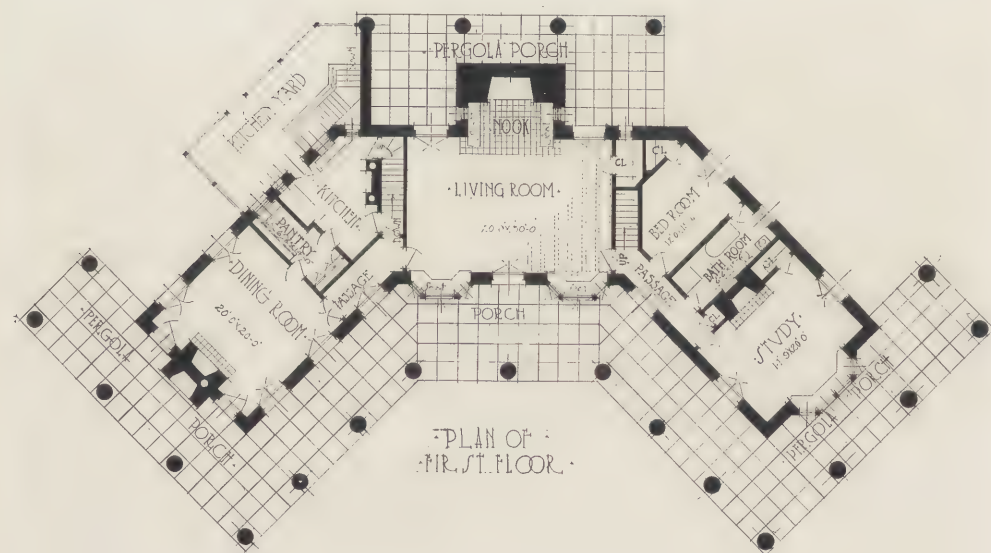
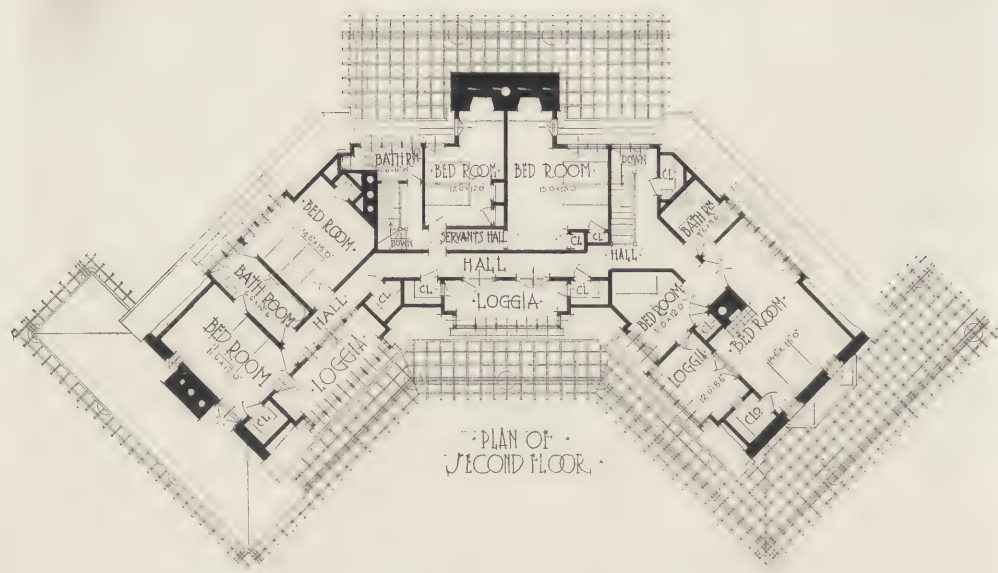
The superficial critic may be pleased to note that "the profile of the roof" in the modern American country house is becoming yearly a greater esthetic pleasure to behold, but the owner of the house is likely to be more deeply concerned with the material convenience of the arrangement of the rooms in which he

lives, and will deplore the picturesque roof, exactly in so far as it deprives him of interior headroom.

In the Trainer house, the McGinley house, and in all the recent work from the office of Janssen & Abbott there is evidenced a vigorous expression of clean cut planning and forceful architecture that cannot or should not be decried by such as take a purely academic standard as the keynote of their criticism, or who look for renderings either individually successful or collectively consistent.



DRAWING FOR THE RESIDENCE OF J. L. KENDALL, ESQ., PITTSBURGH, PA.  
Janssen and Abbott, Architects.



PLANS OF THE RESIDENCE FOR A. H. CALVERT, ESQ., HAMPTON TOWNSHIP,  
ALLEGHENY CO., PA.

Janssen and Abbott, Architects.





RESIDENCE OF GEORGE H. CALVERT, ESQ., HAMPTON TOWNSHIP,  
ALLEGHENY CO., PA.  
Janssen and Abbott, Architects.



RESIDENCE OF GEORGE H. CALVERT, ESQ., HAMPTON TOWNSHIP,  
ALLEGHENY CO., PA.  
Janssen and Abbott, Architects.

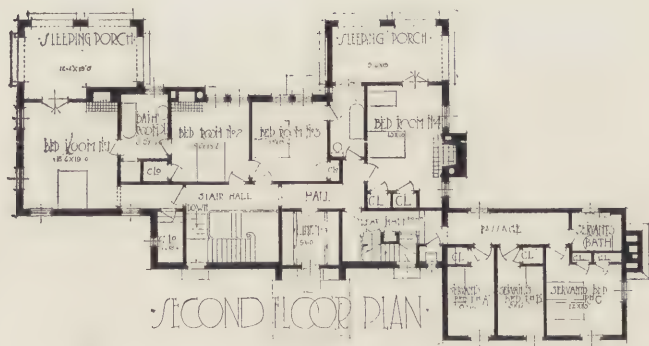


RESIDENCE OF J. H. CALVERT, ESQ.  
HAMPTON TOWNSHIP, ALLEGHENY CO., PA.  
JANSSEN AND ABBOTT. ARCHITECTS.

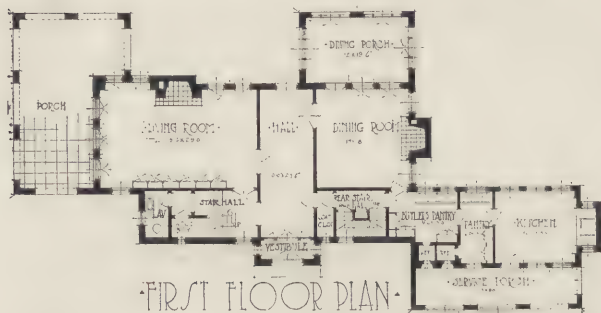




RESIDENCE OF J. H. CALVERT, ESQ.  
HAMPTON TOWNSHIP, ALLEGHENY CO., PA.  
JANSSEN AND ABBOTT, ARCHITECTS.



FLOOR PLANS  
OF  
RESIDENCE OF  
T. A. MCGINLEY, ESQ.,  
SEWICKLEY HEIGHTS,  
PA.



Janssen & Abbott,  
Architects.

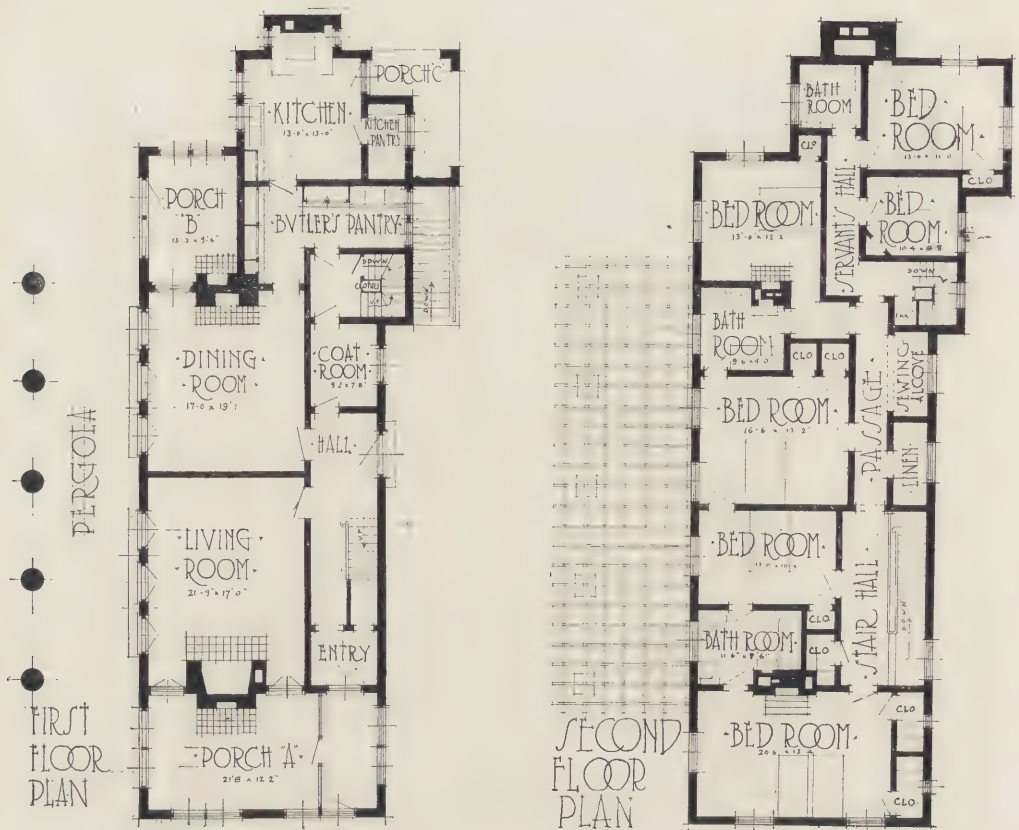


CARRIAGE ENTRANCE, RESIDENCE OF T. A. MCGINLEY, ESQ., SEWICKLEY  
HEIGHTS, PA.  
Janssen and Abbott, Architects.





THE GARDEN FRONT—RESIDENCE OF  
T. A. MCINLEY, ESQ., SEWICKLEY HEIGHTS,  
PA., JANSSEN AND ABBOTT, ARCHITECTS.



PLANS OF RESIDENCE OF, W. B. TRAINER, ESQ., DUQUESNE, PA.

A DRAWING FOR THE RESIDENCE OF J. L. KENDALL, ESQ., PITTSBURGH, PA.  
Janssen and Abbott, Architects.





RESIDENCE OF W. B. TRAINER, ESQ., DUQUESNE, PA.  
JANSSEN AND ABBOTT, ARCHITECTS.



RESIDENCE OF T. A. MCGINLEY  
ESQ., SEWICKLEY HEIGHTS, PA.  
JANSSEN AND ABBOTT, ARCHITECTS.





STABLE ON THE ESTATE OF  
J. T. MILLER, ESQ., EDGEWOOD, PA.  
JANSSEN & ABBOTT, ARCHITECTS.



ENTRANCE, STABLE ON THE ESTATE OF MILLER, ESQ., EDGEWOOD, PA.  
Janssen and Abbott, Architects.

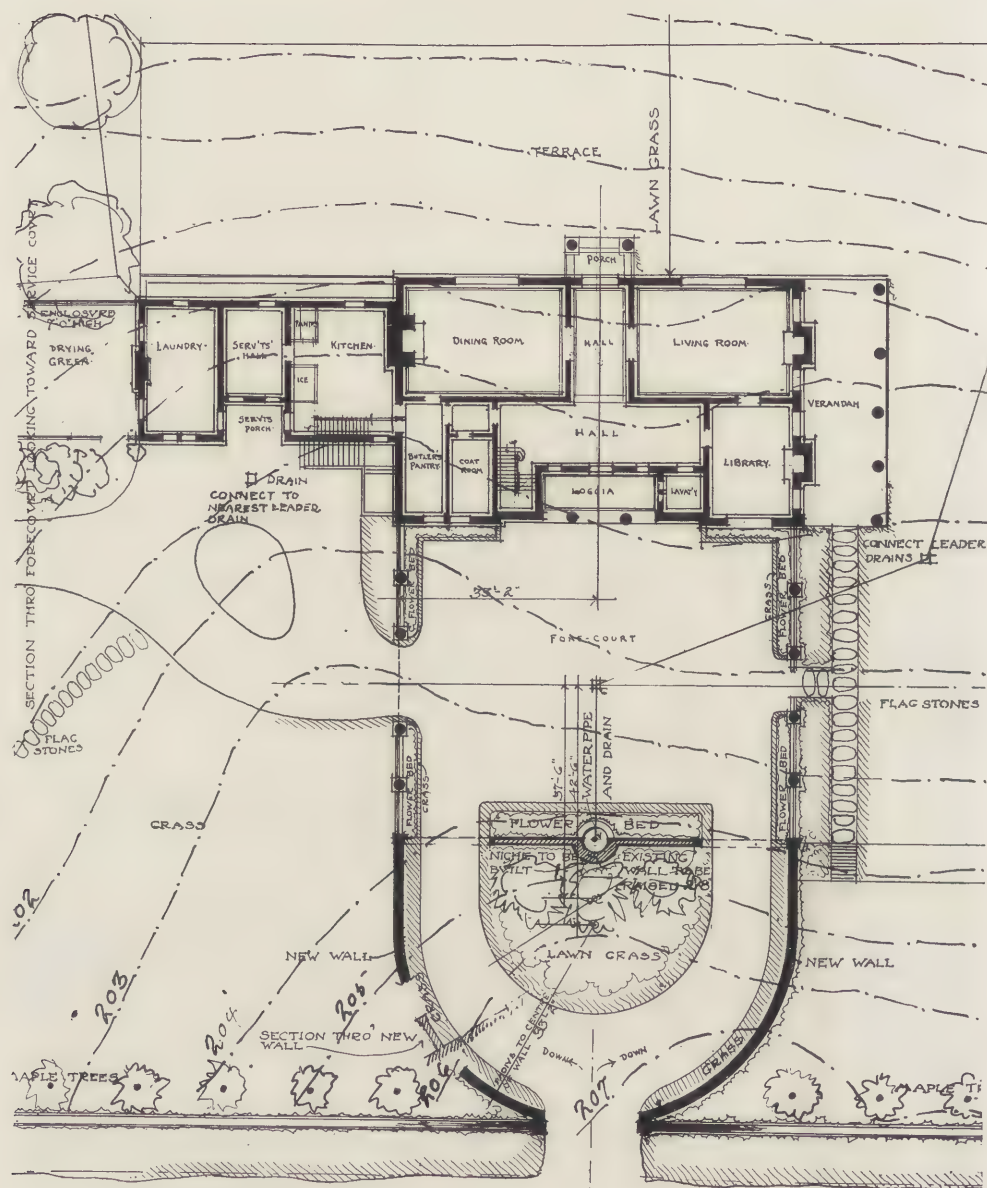


RESIDENCE OF G. W. NICOLA, ESQ., PITTSBURGH, PA.  
Janssen and Abbott, Architects.





ENTRANCE DETAIL—RESIDENCE OF W. G. BORLAND, ESQ., MT. KISCO, N. Y.  
Delano and Aldrich, Architects.



HOUSE AND GARDEN PLAN—ESTATE OF  
W. G. BORLAND, ESQ., MT. KISCO, N. Y.  
DELANO AND ALDRICH, ARCHITECTS.





THE ENTRANCE FRONT, RESIDENCE OF  
W. G. BORLAND, ESQ., MT. KISCO, N. Y.  
DELANO AND ALDRICH, ARCHITECTS.

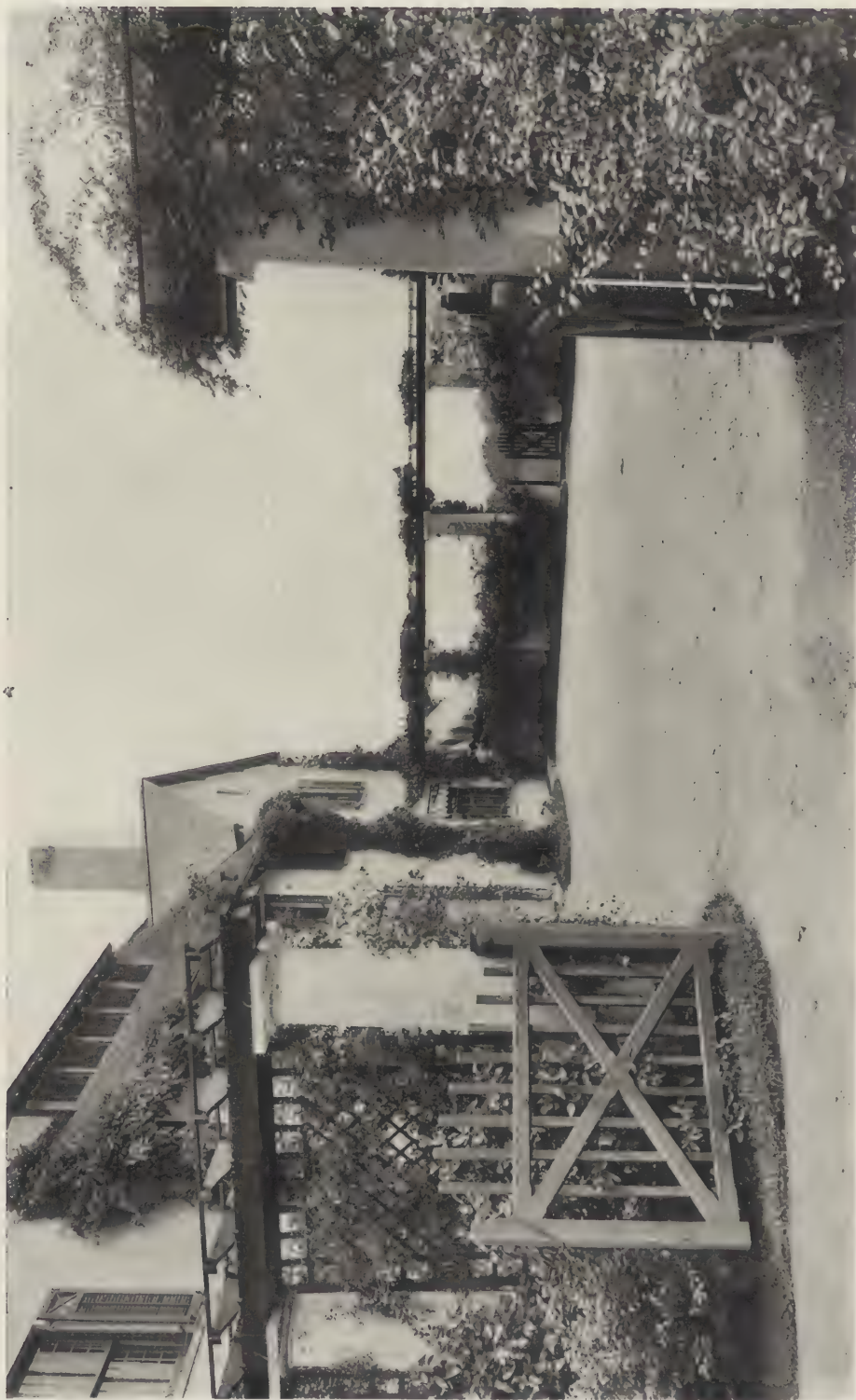


THE GARDEN FRONT, RESIDENCE OF  
W. G. BORLAND, ESQ., MT. KISCO, N. Y.  
DELANO AND ALDRICH, ARCHITECTS.





HOUSE AND GARDEN OF W. G.  
BORLAND, ESQ., MT. KISCO, N. Y.  
DELANO & ALDRICH, ARCHITECTS.



DETAIL THROUGH THE FORECOURT, RESIDENCE  
OF W. G. BORLAND, ESQ., MT. KISCO, N. Y.  
DELAND AND ALDRICH, ARCHITECTS.



# RETURNING TO CLASSIC PRECEDENT



## FIVE HOUSES BY DERBY, ROBINSON & SHEPARD.

TIME WAS when imported architectural styles, like many other foreign luxuries, were rare in this country. To-day variety would seem to be reckoned the spice of architecture, while the propriety of this state of affairs furnishes the more critically inclined infinite field for controversy.

Perhaps the day that knew no other inspiration than the work of the Georgian architects of England was a happy one. It was certainly a day of consistency in design, influenced later only by the classic revival—a period productive of much that was sincerely beautiful and graceful, enduring until the advent of that long period of architectural chaos from which the country has but lately emerged.

A "style" only becomes more than a "fashion" after it has survived the span of a century. A "fad" may not outlive the generation of its naissance. And here, after nearly a century and a half, there seems no loss of inherent interest or charm in that style which is known as "Georgian Colonial." Perhaps "Colonial" were a sufficient designation,

though the buildings of the period of the four Georges attained refinements along certain directions not always apparent in earlier work.

Colonial architecture manifested itself in several forms, once existent in definite geographical confines—the Southern manor-house, with lofty colonnade; the squat and homely Dutch type, and the dignified, almost austere, New England expression. Today we rarely recognize geographical proprieties in these matters—a state of affairs which is not only deplorable in itself, but one which, with our random foreign importations, helps to make "American architecture" a term synonymous with confusion.

The colonnaded manor house of the South serves as the model for many of the best of recent large country houses, while the Dutch Colonial is no less happy as a model for the smaller type. In Pennsylvania the Colonial farmhouse is closely followed by many able and discerning architects with results at once locally appropriate and abstractly pleasing. Possibly on account of its austerity—one had almost said on account of its



PORTICO DETAIL, RESIDENCE OF DR.  
FREDERICK E. CHENEY, CONCORD, MASS.  
DERBY, ROBINSON & SHEPARD, ARCHITECTS



uncompromising qualities—few latter-day architects have found inspiration in that New England type of Colonial house which is to be seen at its best in Salem and neighboring towns.

There has been, however, a renaissance of its Puritanical severity in the recent work of Messrs. Derby, Robinson and Shepard, of Boston.

The house for Dr. Cheney, indeed, is so well carried out in its spirit of simplicity, though in a style considerably post-dating that which inspired the other examples illustrated here, that it is doubtful if any but the keenest observer could suppose it, at first glance, to be of more recent date than it seems. The "gallery" is a Southern importation, but the house is essentially Northern, solid in its appearance and construction, and seeming, by virtue of its absolute dignity, to abhor frivolity in its every line.

The house for Mr. Murray Ballou shows a skilful compromise in which the architects have kept within a nice adherence to the type, and at the same time have subtly modernized it in certain small particulars. What might well have

been an over-severe building has been pleasantly lightened by the happy treatment of the porches. In designing this type of house an error of very few degrees in the pitch of the roof or the slightest carelessness in the fenestration will result in a distressing crudity of appearance. Where the picturesque forms no part of a design, its excellence must perforce rest solely upon the nicety of its proportions and the accuracy of its more historic qualities; and hence the architectural significance of this group of houses at Concord.

There is a little less austerity but an even closer interpretation of New England simplicity in the other houses—four-square and solid with no artificial attempt at the "picturesque." As such they must please those who make basic sincerity a creed, and if there be those who prefer the quaintly pitched roof or informal surprises of more unorthodox styles, even these cannot cavil either at a style founded on such fundamentally right principles as New England Colonial, or at latter-day adaptations carried out with such historic accuracy as these.



RESIDENCE OF MURRAY BALLOU, ESQ., CONCORD, MASS.  
Derby, Robinson & Shepard, Architects.



RESIDENCE OF DR. FREDERICK E. CHENEY, CONCORD, MASS.  
DERBY, ROBINSON & SHEPARD,  
ARCHITECTS.





RESIDENCE OF MRS. E. S. BARRETT, CONCORD, MASS.  
Derby, Robinson & Shepard, Architects.



RESIDENCE OF MRS. E. S. BARRETT, CONCORD, MASS.  
Derby, Robinson & Shepard, Architects.



RESIDENCE OF FRANCIS SHEPLEY, ESQ., CONCORD,  
MASS. DERBY, ROBINSON & SHEPARD, ARCHTS.



PORTFOLIO OF  
CURRENT ARCHITECTURE



DOOR DETAIL—RESIDENCE OF DR. GEORGE CAMERON, GERMANTOWN, PA.  
Albert Kelsey, Architect.



RESIDENCE OF COUNT C. DE HEREDIA, LENOX, MASS.  
Peabody and Stearns, Architects.



RESIDENCE OF COUNT C. DE HEREDIA, LENOX, MASS.  
Peabody and Stearns, Architects.

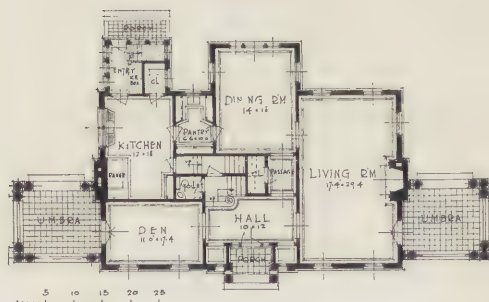




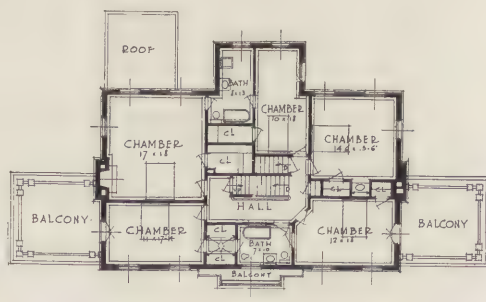
RESIDENCE OF COUNT C. DE HEREDIA, LENOX,  
MASS. PEABODY AND STEARNS, ARCHITECTS.



RESIDENCE OF H. WARD LEONARD, ESQ., SAGAMORE PARK, BRONXVILLE, N. Y.  
Bates and How, Architects.



FIRST FLOOR PLAN



SECOND FLOOR PLAN

RESIDENCE OF H. WARD LEONARD, ESQ., SAGAMORE PARK, BRONXVILLE, N. Y.  
Bates and How, Architects.

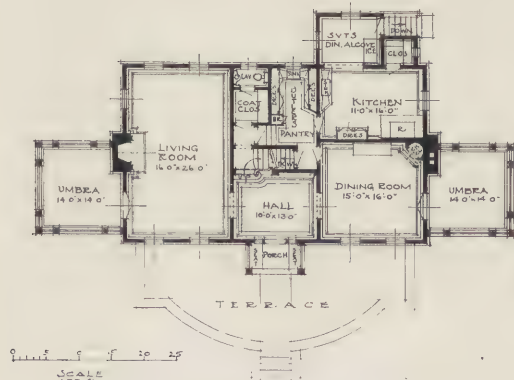




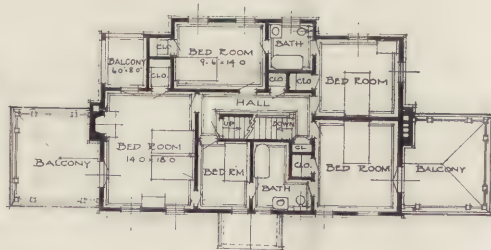
RESIDENCE OF H. WARD LEONARD, ESQ., SAGAMORE PARK,  
BRONXVILLE, N. Y.  
BATES AND HOW, ARCHITECTS.



RESIDENCE OF H. G. BERRIEN, ESQ., LAWRENCE PARK WEST, N. Y.  
Bates and How, Architects.



First Floor Plan



Second Floor Plan

RESIDENCE OF H. G. BERRIEN, ESQ., LAWRENCE PARK WEST, N. Y.  
Bates and How, Architects.

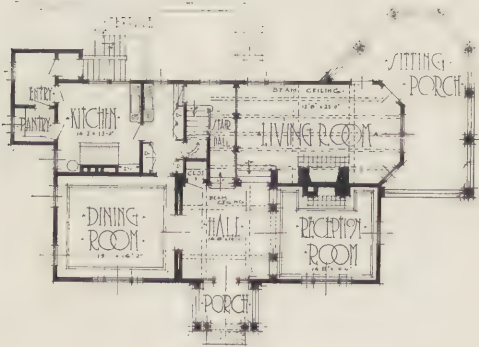




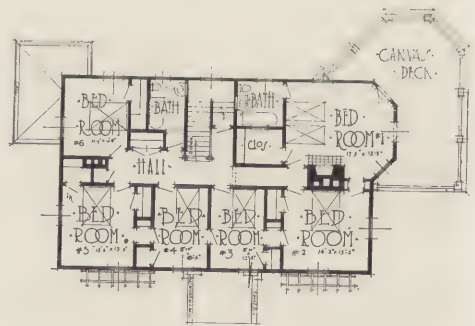
DETAIL—RESIDENCE OF H. G. BERRIEN, ESQ., LAWRENCE  
PARK WEST, N. Y.                      BATES AND HOW, ARCHITECTS.



RESIDENCE OF H. C. MERRITT, ESQ., BRONXVILLE, N. Y.  
Bates and How, Architects.



First Floor Plan.



Second Floor Plan.

RESIDENCE OF H. C. MERRITT, ESQ., BRONXVILLE, N. Y.  
Bates and How, Architects.





AN ENTRANCE      DETAIL—HOUSE AT ROLAND PARK,  
BALTIMORE, MD.      EDWARD L. PALMER, JR., ARCHITECT.



AN ENTRANCE DETAIL—A HOUSE AT ROLAND PARK,  
BALTIMORE, MD. EDWARD L. PALMER, JR., ARCHITECT.





DRAWING FOR THE RESIDENCE OF O. S. GARRISON, ESQ., ST. LOUIS, MO.  
Roth & Study, Architects.

The first story is of matt brick, with white plaster above. The roof is of variegated slate.



RESIDENCE OF ROYAL SEVETZLER, ESQ. ST LOUIS, MO.  
Roth & Study, Architects.



RESIDENCE OF SEARS LEHMANN, ESQ., ST. LOUIS, MO.  
Roth and Study, Architects.



RESIDENCE OF J. N. KENTNOR, ESQ., UNIVERSITY CITY, MO.  
Roth and Study, Architects.

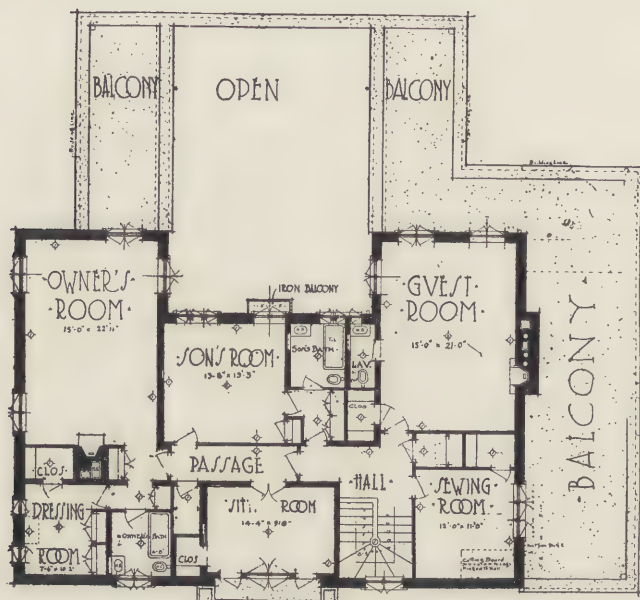




RESIDENCE OF WALTER B. WOODWARD, ESQ., FOREST RIDGE, ST. LOUIS, MO.  
Henry Wright, Architect.



RESIDENCE OF WALTER B. WOODWARD, ESQ., FOREST RIDGE, ST. LOUIS, MO.  
Henry Wright, Architect.



Second Floor Plan.



First Floor Plan.

PLANS OF RESIDENCE OF HOMER LAUGHLIN, JR., ESQ., LOS ANGELES, CAL.  
Irving J. Gill, Architect.





DETAILS OF PATIO AND GENERAL VIEW OF THE RESIDENCE OF HOMER  
LAUGHLIN, JR., ESQ.  
Irving J. Gill, Architect.



DETAILS RESIDENCE OF HOMER LAUGHLIN, JR., ESQ., LOS ANGELES, CAL.  
Irving J. Gill, Architect.



RESIDENCE OF HOMER LAUGHLIN, JR., ESQ., LOS ANGELES, CAL.  
Irving J. Gill, Architect.





RESIDENCE AT AMHERST, MASS.



SIDE DOOR DETAIL



A GARDEN WALL DETAIL.

James H. Ritchie, Architect.



RESIDENCE OF JAMES E. THOMAS, ESQ., NORTH  
SCITUATE, MASS. BENJAMIN PROCTOR, JR., ARCHITECT.





RESIDENCE OF VICTOR ELTING, ESQ. WINNETKA, ILL. HOWARD V. D. SHAW, ARCHT.



RESIDENCE OF RALPH D. GRIFFIN, ESQ., EDWARDSVILLE, ILL.  
Walter Burley Griffin, Architect.



RESIDENCE OF HARRY E. GUNN, ESQ., CHICAGO, ILL.  
Walter Burley Griffin, Architect.





RESIDENCE OF RALPH D. GRIFFIN, EDWARDSVILLE, ILL.  
WALTER BURLEY GRIFFIN, ARCHITECT.



DRAWING FOR RESIDENCE OF HARRY E. GUNN, ESQ.  
Walter Burley Griffin, Architect.





RESIDENCE OF A. H. von BAYER, ESQ.,  
TUSCALOOSA, ALA.  
W. LESLIE WELTON, ARCHITECT.

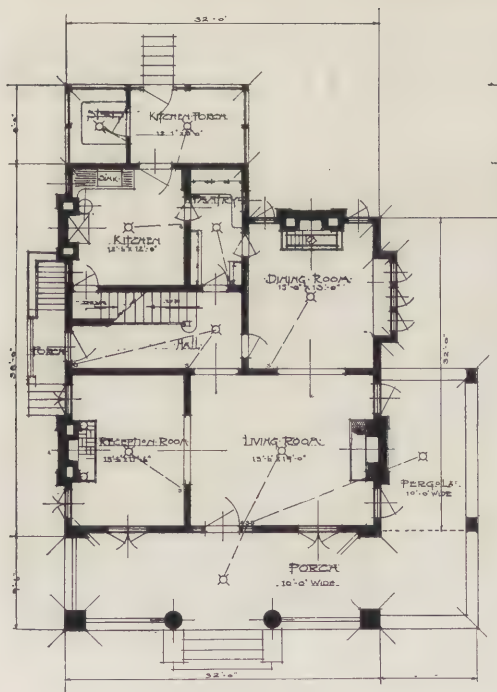


DETAIL, RESIDENCE OF A. H. von BAYER, ESQ.,  
TUSCALOOSA, ALA. W. LESLIE WELTON, ARCH.

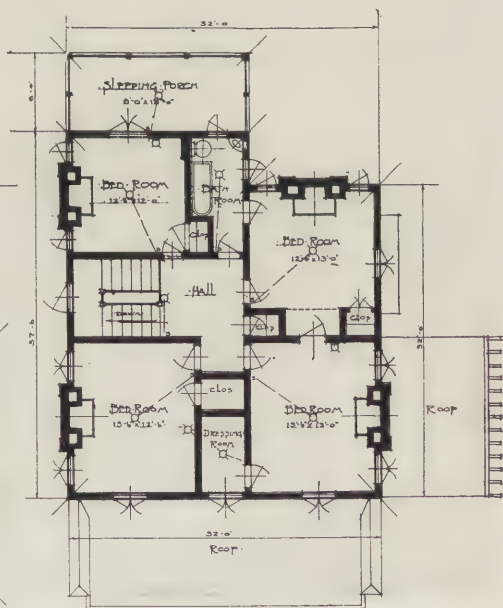




Interior from Living Room.



First Floor Plan.



Second Floor Plan.

RESIDENCE FOR A. H. von BAYER, ESQ., TUSCALOOSA, ALA.  
W. Leslie Welton, Architect.



RESIDENCE OF H. D. GAINES.  
Edward Shephard Hewitt, Architect.

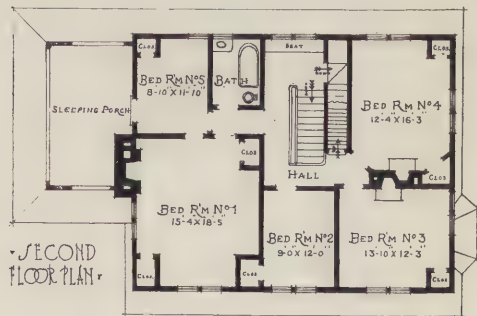
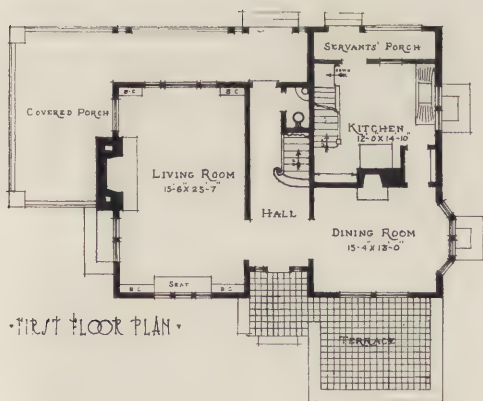


RESIDENCE OF H. D. GAINES.  
Edward Shephard Hewitt, Architect.





RESIDENCE OF WALTER S. SULLIVAN, ESQ., BOONTON, N. J.  
Edward Shephard Hewitt, Architect.



PLANS OF THE RESIDENCE OF WALTER S. SULLIVAN, ESQ., BOONTON, N. J.  
Edward Shephard Hewitt, Architect.



### **BUILDING HEIGHT REGULATION.**

The following height regulation for strictly fireproof commercial buildings has been worked out in Houston, Texas, a city of intermediate size, with rather uniformly broad streets: "A building may occupy its entire lot to a height not exceeding the width of the principal street upon which it faces, and not exceeding in any case 100 feet. Above this height the cubage of the building shall not exceed one-fourth of such height multiplied by the area of the lot." Arthur C. Comey, who is making a city plan for Houston, and who is probably responsible for the regulation, contributes a discussion of it to "The American City." He observes that in regulating the height of fireproof commercial structures "three underlying factors alone are of controlling importance to the public—congestion, light and air, and architectural effect." These three factors are dependent directly on the width of the street and would not seem very difficult to care for. Nevertheless, most American cities which have attempted to limit building height have done so quite imperfectly. The existing regulations, Mr. Comey observes, may be classified in six main groups: 1. Flat limit. This does not necessarily consider street width, and it prohibits tower building which has both architectural and practical value. 2. The limitation simply in proportion to street width. This also does not permit tower building. 3. Height controlled by a sloping line from the opposite side of the street. He considers this ill adapted to architectural treatment. 4. Height controlled by area of cross sections or elevations. To this he makes the same objection. 5. Limit by cubage. This does not necessarily meet the requirements of light and air. 6. Limit by cubage propor-

tioned to width of street. This he considers open to the same objection as the simple cubage method. Mr. Comey's conclusions were presented to the City Planning Conference last spring in Boston and aroused much interest.

### **A MEMORIAL TO PIONEERS.**

On a low hill between the sheltered waters of Hingham Bay and the wooded hills which encircle the plain on which is built the ancient town of Hingham, Mass., there has lately risen a memorial tower. Some thirty-five hundred persons contributed money for the tower and the chime of bells which hang in it as a memorial to the pioneers who founded Hingham, and six architects offered their services in designing the structure. A competition was arranged, which was won by William Roger Greeley of Lexington. The tower is square and built of brick, its tall wall space divided into panels and relieved by well spaced and proportioned windows. At the top there are shuttered arches. The tower stands beside the cemetery and the purpose, of putting bells into this community memorial is that in this way the tower may serve present and future generations. The pastor of the old First Parish says on this point: "Such a memorial to sturdy men should not be dumb. It should speak. It should speak not alone to antiquarians who might seek memorial inscriptions in secluded places. It should tell its message to living men on the streets and in their homes. The bells can speak this message as can no other form of memorial. On All Souls' Day and Memorial Day let the bells ring their hymns of commemoration. Let them ring out the old year and ring in the new. On national holidays let them ring patriotic hymns. On occasions of national sorrow, should such



come to us, let them speak in solemn dirge and hymns of faith. Let them ring joyfully on Christmas Eve. On Easter morning let them proclaim man's great faith in immortality. On Sunday mornings, before the church bells call men to their several places of worship, let the great familiar hymns tell the unity of faith that underlies all our diversity of interpretation; let them speak the courage and perseverance and immortality taught by all the churches. On Sunday evenings, when the sun is setting, let the bells carry to the people on the harbor and in their homes the remembrance of high and holy things."

#### PLANS FOR AUSTRALIA'S CAPITAL.

There has been much curiosity regarding the premiated design for Australia's new capital city. The prize of \$1,750 in cash was won by an American, Walter Burley Griffin of Chicago, in an international contest in which, it is said, there were more than eight hundred competitors. The site which the government engineers had selected for the city is of gently undulating surface accentuated by some conspicuous hills and surrounded on three sides by picturesque and rugged mountains, of which the lowest, coming just within the four-mile city limit, rises 2,658 feet. A stream meanders through the city's site. An authoritative and very admirable account of the accepted plan has been printed in "The American City." It is not easy to summarize it, but an outline at least can be given.

Mr. Griffin, noting the relations of the salient points in the topography, observed a curious series of coincidences. The snow-capped mountain peak Bimberi, thirty miles away to the southwest, is in alignment with the conical peak of Ainslie, which is at the northeast corner of the city's site and a most prominent and striking feature of the landscape. And also in alignment with these two mountains is Kurrajong, which is the highest point within the prescribed city limits, and Camp Hill, which is adjacent and somewhat below. The latter drops in terraces to the river. Mr. Griffin accepted these features as establishing the natural axis upon which should be developed the spectacular features of the city. Upon Kurrajong he places the Capitol building, the executive palace and the adjoining residences of the Premier and Governor General, the lovely forested slopes of this hill being retained as a park. On Camp Hill, some ninety feet below, he places the Houses of

Parliament. Beyond these there is to be a sheer drop of forty feet to the next lower level, and upon this he groups the Departmental Buildings, around a large lake, or basin, which is one of three lakes secured by damming the waters of the river. Into this basin the waters drop in a cascade and fountain. Below, at the water's level, are the Judiciary and other related departments. Facing the basin they form the wall of the terrace above. A center building is developed as the Water Gate to the government group. Further to increase the dignity and impressiveness of the federal group, the three central lakes or basins are given formal outlines, the two end ones being made circular, while the middle one is a wide channel a mile long. Its south side, which is the base of the government group, is straight, while the north makes a long curve, giving the basin its greatest width on the line of the main axis of the scheme. Back from the water's edge on this north side is an amphitheater, to be kept as the playground of the city in conjunction with such buildings as belong to a recreation center. Above it is the grand boulevard, and beyond the boulevard are the theatres, operas, etc., and the business district. Beyond this, and at right angles, the plaisance, 600 feet wide, stretches northward, maintaining the axis and keeping open the view to Mount Ainslie. At the terminus of the plaisance, which is at the foot of the mountain, there is a casino, and fronting upon the plaisance, and stretching on either side of it beyond the business district, is a high class residence section. The mountain itself, as well as two others that are close to the city limits, are made national parks. The effect from the summit of Mount Ainslie, as one looks down the plaisance and across the basin, will be very impressive—the Capitol building on its hill, flanked on either side by government buildings which descend terrace after terrace to the water's edge. Beyond, in the background, the high hills; and far away, hanging in the sky, the snow-capped peak of Bimberi.

As to the street plan, the city is divided into distinct sections, nearly each of which has its own polygonal central focus. From the Capitol itself eight avenues radiate. None of these approaches nearer to the building than the confines of the encircling park; several open up vistas to the mountains or into the lovely valleys; two of them lead to suburban centers, and two others bridge the river separating the middle basin from the circular lakes at either end. One of these thoroughfares leads to the station; the other to the municipal center with the

City Hall, post office and banks. Connecting these two centers is the main retail business street, which thus forms the municipal axis of the city. In the placing of subsidiary centers and radiating avenues there has been careful consideration of natural contours, so that in spite of the irregularity of the site street grades are easy. Main avenues are made 200 feet wide, and the standard unit for residence blocks is designed for a depth permitting ample gardens. It is evident that if the city is built as planned it will be a very beautiful and handsome capital.

#### THE ARCHITECT- PHYSICIAN.

The University Press of Manchester, England, has published the lectures on Town Planning which were delivered before the university last winter by Paul Waterhouse and Raymond Unwin. Mr. Waterhouse, whose views on the subject are less well known than Mr. Unwin's, brings out some very interesting thoughts. His thesis is that no one can make for a large town a plan which would remain adequate. In illustration he takes Sir Christopher Wren's plan for London. He says: "In 1666 the heart of London was destroyed. The moment had come; and the man came, too. Sir Christopher Wren was a combination of artist and scientist without equal since Leonardo da Vinci." He asks what would have happened if Wren's plan had been adopted. He points out, "first, that in spite of the admirable widening of the roads, they are not as wide as we to-day should consider necessary; secondly, that Wren's notions of the central requirements of London are inadequate; thirdly, and this is most strange of all, we see that Wren had not the slightest foreshadowing in his mind of the possibility that any bridge beside London Bridge might some day be necessary. We could hardly expect him to foretell railways. . . . As it happens, there are four additional bridges all affecting the area which Wren replanned; and the Fleet ditch which Wren regarded as a fixed feature in the landscape has been submerged past all discovery except by the sewer men. Moreover, Wren was unconscious of the future growth of London and imagined a concentration of functions which subsequent history has proved impossible." He thinks that if Wren failed so completely any one else must fail. But, he remarks, established cities are never likely to be en-

tirely rebuilt. "A physician is not, thank heaven, called upon to invent a new man, but he does keep before his mind's eye a vision of what he believes to be the perfect man and is able, for a fee, to do a good deal of useful work in patching up imperfect humanity. . . . Every city should have some professional—I would sooner say some artistic—guardian of its architectural interests. I use the word architectural advisedly and apply it consciously to a wider field than is generally allowed to it. A city has a corporate architecture, a cumulative architecture, no less important than the architecture of its component houses. . . . A city is or should be a work of art. The fact that it has been built at different dates and by different minds with different aims and even different ideas of beauty is no bar to its qualifications to be so considered. We do not on such grounds bar the claim of a cathedral reared in successive ages; and so when supreme difficulties of traffic, or supreme ugliness, or obvious inconvenience, or manifest social changes call imperatively for some remodelling in the city's features the aid should be sought of some artist who has made a study of the science of town planning.

It is clear, is it not, that no real work of art can be effected, either by a body of laymen elected mainly on political or economic grounds, or by an expert whose training and skill are directed to problems of a purely engineering nature? Even a corporation whose every alderman was a Michel Angelo or a Raphael would realize that works of art are produced by individuals rather than committees." As to the course which this artist-physician would follow, he says: "I feel sure that his right course, if summoned to prescribe for a city's sickness, would be to make up his mind first of all what the ideal disposition of that city would be if planned anew on the same site. That ideal plan if effected might, as I have said, prove in half a dozen generations to be in some respects deficient; but still it is the best aim that can be looked to and it is obviously unwise to undertake partial alterations in a city's plan without an eye to general results."

Another interesting thought of Mr. Waterhouse is the following: "If I were planning anew a town of fair size I would certainly retain a strict parallelogram formation for its central area and start the radiation at a quarter of a mile or half a mile from the focus."





# THE ARCHITECTURAL RECORD



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NO. 70

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*The Hudson Terminal Buildings*  
*Trinity Building*  
*United States Realty Building*  
*City Investment Building*  
*The New Municipal Building*  
*Hotel Rector*

*Bryce-Hewitt Buildings*  
*Emigrant Industrial Savings Bank*  
*East River Savings Institution*

*Bankers Trust Building*  
*Flatiron Building*  
*Singer Building*  
*New York Times Building*  
*Pennsylvania Railroad Station*  
*Knickerbocker Hotel*  
*Hotel Astor*  
*The Plaza*  
*Hotel St. Regis*  
*Grand Central Station*

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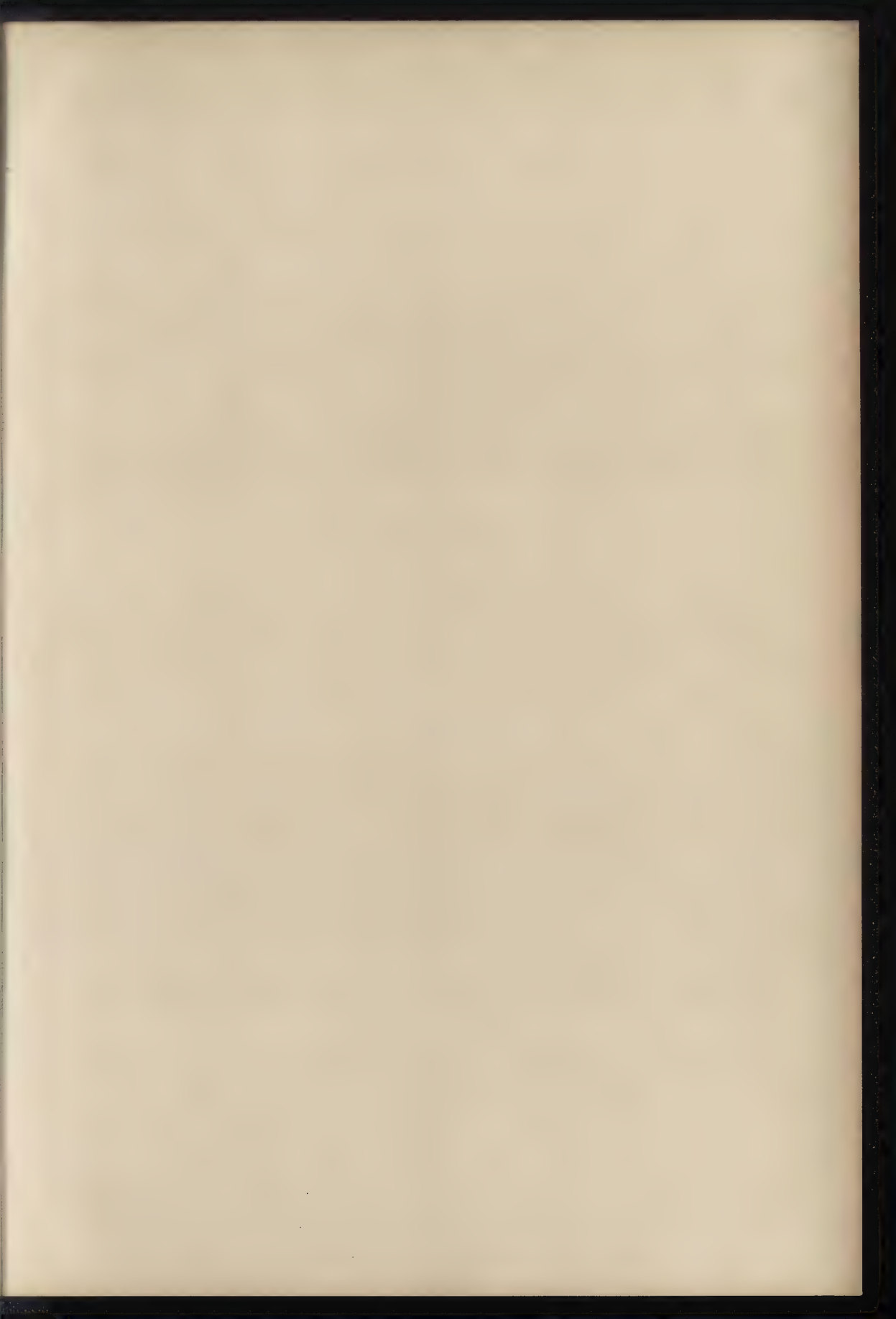
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Marquette Bldg.

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THE MUNICIPAL BUILDING.

McKIM, MEAD & WHITE, ARCHITECTS.

*The Municipal Building, New York.*

Designed by CARTON MOORE PARK.



# THE ARCHITECTURAL RECORD

NOVEMBER, 1912

VOLUME XXXII



NUMBER V



## "NEWEST NEW YORK"

A Note on two Drawings  
by Carlton Moorepark & Co.



IT IS INTERESTING to follow the development of "architectural sketching" from its earliest days to its present manifestations. The artist, unlike the architect, is more interested in the building after it assumes tangible shape than when it is all on paper—it is the artist's subject and the architect's object.

When the Greeks built they were far more interested in the actual temple than in the finest imaginable drawing of it, for they lived not in a graphic but in a monumental age.

With the development of painting under the great painters of the Italian Renaissance, the delineation of architecture was always subordinate to that of figures. Buildings were a background rather than a subject, and with the exception of Claude Lorraine this has held true throughout the history of art. It was left for Piranesi (1720-1778) that powerful etcher, to subjectify architecture in his wonderful plates of Roman ruins, and from his time to the present day the etcher and the pen and pencil

draughtsman have found in architecture as a subject, unfailing inspiration.

Architectural draughtsmanship became a fine art in the 18th century in France, when Oppenord and his followers produced drawings of a brilliancy never before attained. The influence which these exerted was so strong that the painters of the day, Watteau, Mignard, Fragonard and others of the school had architectural "motives" in the greater number of their decorative panels—terraces, pavilions, fountains, "*temples de l'amour*" and the like. It was an age of such brilliancy in architecture that a reflection in painting was inevitable.

Later came the great etchers, whose like is not known to-day—Meryon and Maxime Lalanne, who devoted themselves entirely to the delineation of architecture. Meryon's plates of Paris are classics; Lalanne's hold a charm and finesse which are incomparable.

Of more modern etchers, the French show less interest in architecture than the English. Seymour Haden, Frank Bran-

gwyn, Axel Haig and Hedley Fitton—these are architectural draughtsmen of the first water. The architectural etchings of Whistler need greater comment than space affords, presenting a combined freedom and accuracy which baffles random criticism.

Nor have all artists whose inspiration has been like that of Meryon and Lallanne necessarily been confined to etchers.

In pen and pencil Herbert Railton has developed a marvellous technique, unique even in England, which claims also F. L. Griggs, C. E. Mallows, Sydney Jones and many other remarkable artist draughtsmen.

As an etcher, Herman Webster has attained high prominence, and those who visit the picture galleries cannot fail to recall the architectural paintings of Childe Hassam and Colin Campbell Cooper.

In this country also one must certainly add to the widely known art of Joseph Pennell and Vernon Howe Bailey that of Carton Moorepark, recently of England.

In two drawings of "*Newest New York*," the towering masses of the Woolworth Building and the Municipal Building, Mr. Moorepark has epitomized his subject. He has not only recorded the obvious facts, but has seized the spirit of the New York of to-day.

In the drawing of the Municipal Building we have the older structures of the foreground, the ever-moving traffic of drays and wagons, loaded with debris or materials, the hurrying people (a sordid world indeed)—and towering above everything, majestic, sublime, the gigantic mass of the new building, snow-white, and of such colossal proportion that it

seems visionary—the edifice of a dream. And yet the rendering is not that of an idealist, even if this were not proved by the extreme realism of the foreground, for every evidence of the mechanical processes of construction appears in the suggested human activity of the crowning stories.

The remarkable quality in these two drawings by Mr. Moorepark, the quality most worthy of note by architect, artist and draughtsman alike, is the salient manner in which qualities of strictly material accuracy are combined with those far more elusive and subtle qualities which go to make up their pictorial values. They are not impressionistic of the impressionist school which scorns accuracy, nor are they of that no less deplorable school of realism which demands a rendering of unimaginative literalism. They are strong illustrations in that they differ from a mere *picture* in the same degree that a picture differs from a photograph. They depend for their powerful values on the selective discrimination shown by Mr. Moorepark in seizing only the salient features of his subject, and in his portrayal of these in terms at once convincingly accurate and vividly imaginative.

The drawing of the Woolworth Building introduces another phase of the present development of New York, for the confusion and bustle of the street in the foreground is further intensified by the shaft-house, staging and derricks of the new subway. Everywhere turmoil and traffic, and through and above it all rises the vast height of the tower, dwarfing all else, and symbolizing all that is New York, or, to use the designation which the artist took as the keynote of his drawings, "*Newest New York*."

C. M. P.

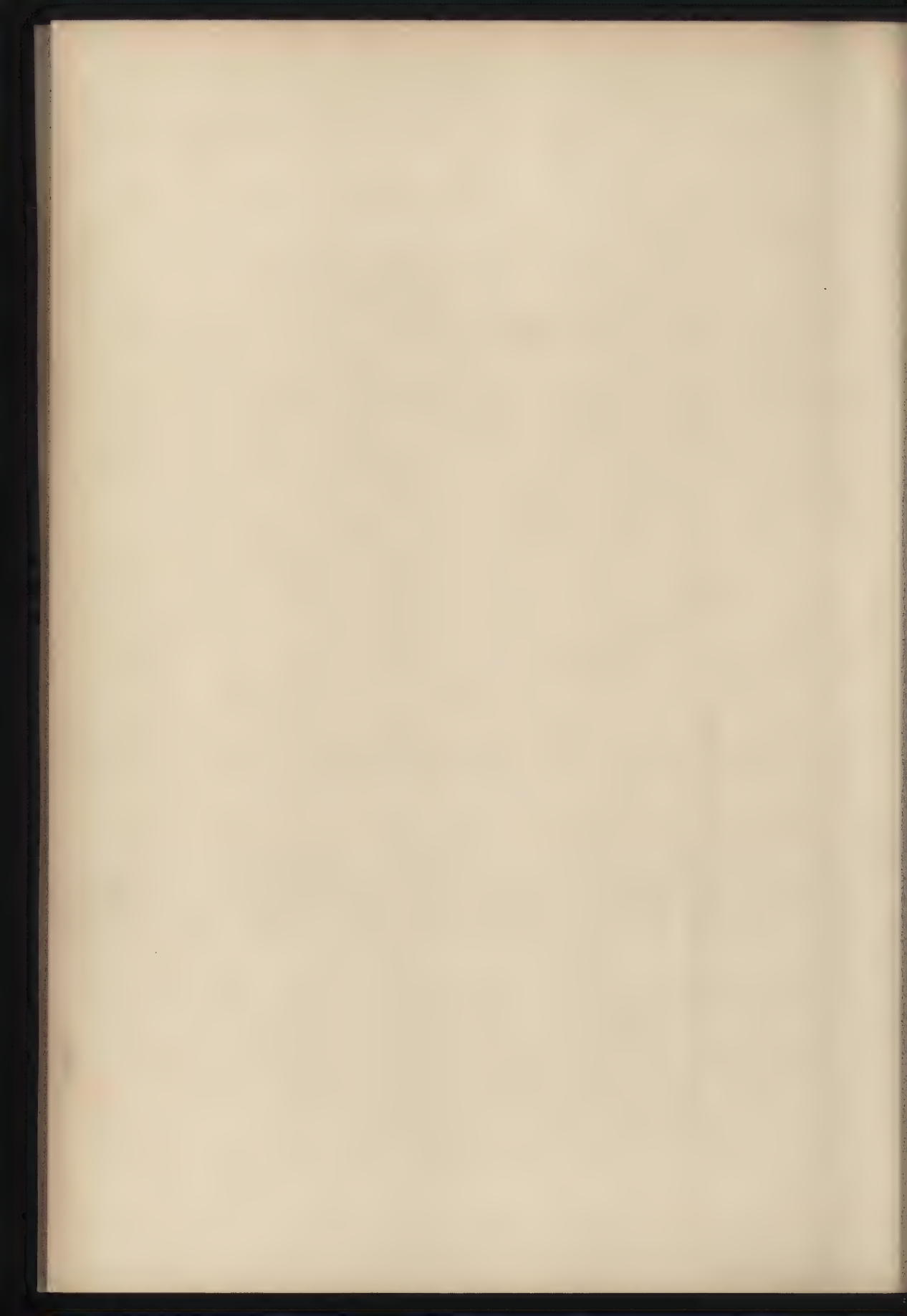




WOOLWORTH BUILDING.

CASS GILBERT, ARCHITECT.

*Carton Moorepark*  
The American Lithographic Company  
Drawn by CARTON MOOREPARK.







# The New LAWYERS' CLUB of New York City.

Francis H. Kimball . . . . . Architect.



THE NEW QUARTERS of the Lawyers' Club of New York, at the top of the United States Realty Building, 115 Broadway, are interesting and beautiful. The ancient Gothic style under the skilful treatment of the architect, Francis H. Kimball, his assistant, Frederick H. Rooza, and Henry J. Davison, the supervising decorator employed by the Realty Co., has been correctly, spiritedly and effectively employed to create an environment of particular charm for lawyers, who by training and temperament turn to the precedents of the past. But it has been employed to create an atmosphere not of Ecclesiastical Gothic, or even Commercial Gothic—a term that well describes the architecture of the building and its twin, the adjoining Trinity building—but of College Gothic, the Gothic universities and law courts.

One visitor, as soon as he saw the wonderful stained glass window that is the principal and unique feature of the main dining hall, remarked facetiously: "Let us pray." He was one of those unfortunates whose experience of Gothic and of stained glass windows has been limited to American churches. To one familiar with European examples of domestic and collegiate Gothic, or with reproductions of them, there is not the slightest ecclesiastical suggestion about the Lawyers' Club wherever we turn, to the window with its story of the evolution of law, to the architectural details of wall and ceiling, or to the portraits of famous jurists the suggestion is always of law and lawyers. Especially to Mr. Kimball, pupil of the famous English architect, William Burges, himself distinguished for work in both the Gothic and the Renaissance styles, some of which were illustrated and described by Montgomery Schuyler in the *Architectural Record* for June, 1898, is due credit for the quality and character of the Gothic.

The *tour de force* of the club is the stained glass window. To its soft and warm radiance the eye turns whether in the main dining room, the long hall or the main lounge. It is the centre of light and color and lingers in the memory enchantingly. It is the centre of story interest, and pictures in Fifteenth Century fashion the historic continuity of the law.

The general plan of the window is due to Mr. Davison, and color sketches were submitted by several firms in competition. But of the sketches only one caught at all Mr. Davison's idea, or pleased the architect. That was the sketch illustrated on page 400 made by J. Gordon Guthrie, a young Scotchman, for some years resident in New York, who burnt much midnight oil in the research necessary to make this a "storied window" of the ancient type.

It is with stained glass masterpieces as it is with tapestries. The picture interest is a minor detail, and the illusion interest that makes great easel paintings great, hardly exists at all. What makes a window great is first *story interest*, second *color interest*, third *texture interest*, fourth *picture interest*. The qualities that distinguish it are not those that it shares with painting but those in which it differs from painting.

The beauties of Mr. Guthrie's window I do not propose to catalogue. How beautiful it is can be conveyed, as Homer in the *Iliad* conveys an idea of the beauty of Helen of Troy, only by a statement of the effect it produces. Mr. Kimball said: "If it had been made in the Fifteenth Century, the people would have fallen down and worshipped it." How faithfully the window corresponds to the original color sketch and how interestingly it differs from it in details changed and improved in the shop is shown by our photographs on page 401. It is unfortunate that space prohibits the re-

production of some of the full-size cartoons that show how the artist told the glass man what he wanted done in the way of form and shape. Like the cartoons used much of the greatest stained glass and tapestry work, they are uncolored, the artist workman being given freedom while following the original small color sketch and subject always to the criticism of the artist, to solve for himself the problems that he is better equipped to solve than anyone who has not the "habit of glass."

The window contains fourteen picture panels, placed vertically, in mullions—one panel in the middle with groups of three on each side. The lower middle panel, shows an ancient full-rigged ship, the Mayflower. Under the ship of the Pilgrims is a figure of Justice blindfolded, with a great two-edged sword and the scales of just decision. She is over a classic building which the lettering describes as the Temple of Justice. At this point, I should like to remark that the free use of captions and descriptive scrolls in the ancient manner is a precedent worthy for others to follow.

The upper middle panel shows a conventional tree bearing several coats of arms. The top and largest shield borne by two personages, a lawyer in green, and an archbishop in ecclesiastical costume, carries the arms of America. There are the arms of Winchester, the ancient capital of England under King Alfred, and the arms of Canterbury, the See of Lanfranc, William the Conqueror's Italian jurist who founded the school in the Abbey of Bec and introduced the Roman Law to the Normans. The other four shields are those of barons who helped to win from King John the Magna Charta of English and American liberties. Below, the Domesday Book.

And now for the four main groups of three panels each. The upper group on the left shows the Emperor Justinian with his chief adviser, Maximian, the learned jurist Tribonian under whom the Roman laws were codified, the conquering general Belisarius, the historian Procopius, the finance minister, John of

Cappadocia. The small pictures forming the base of these three panels show Justinian maintaining the law. On the left the law of usufruct, in the centre the marital law, on the right the law that protects the weak and the enslaved.

Below this Justinian group of three panels picturing the Roman law, are three panels picturing the origins of the Roman law; the Laws of the Medes and Persians suggested by the figure of Darius, the Laws of Egypt pictured by the figure of Amenophis III., the Laws of ancient Republican Rome pictured by the Decemvirs. The central figure of the upper group of three panels on the right is William the Conqueror, Duke of Normandy, and King of England, typifying the Laws of England. The lower group of three panels pictures the origins of the English Laws; The Laws of the Danes under Cnut, the Laws of the Saxons under Alfred, the Roman Laws of Normandy.

The authority for the figure of William the Conqueror is his own great seal, the quaint lettering on the throne canopy being from the same source. On William's right appears Lanfranc. In the same group are Odo, bishop of Bayeux, half-brother of William, Reni of Lincoln, Fitz-Osborn, Earl of Hereford, Robert De Mortain, Roger De Montgomery, Earl of Shrewsbury, and Hugh d'Avranches. At the base of the throne the two lions, familiar to every one, in the arms of England.

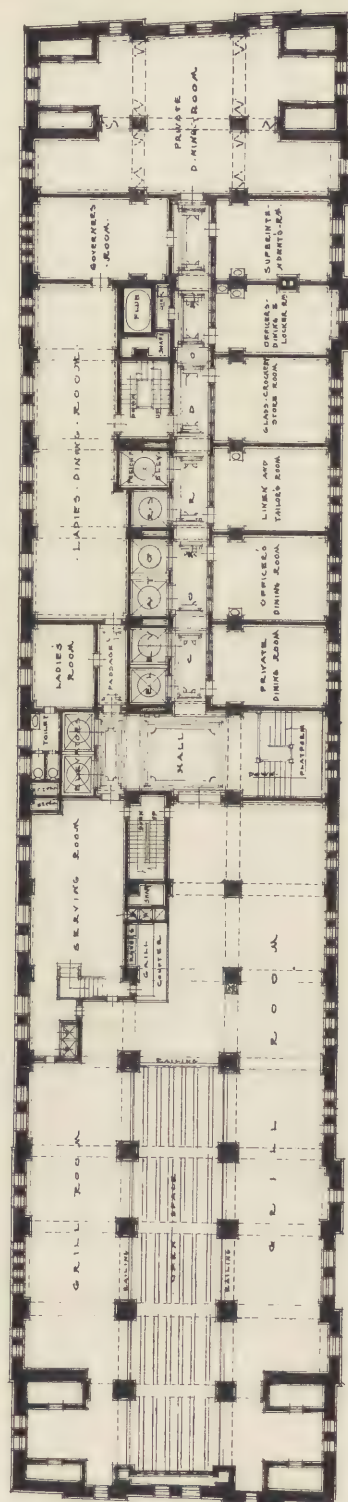
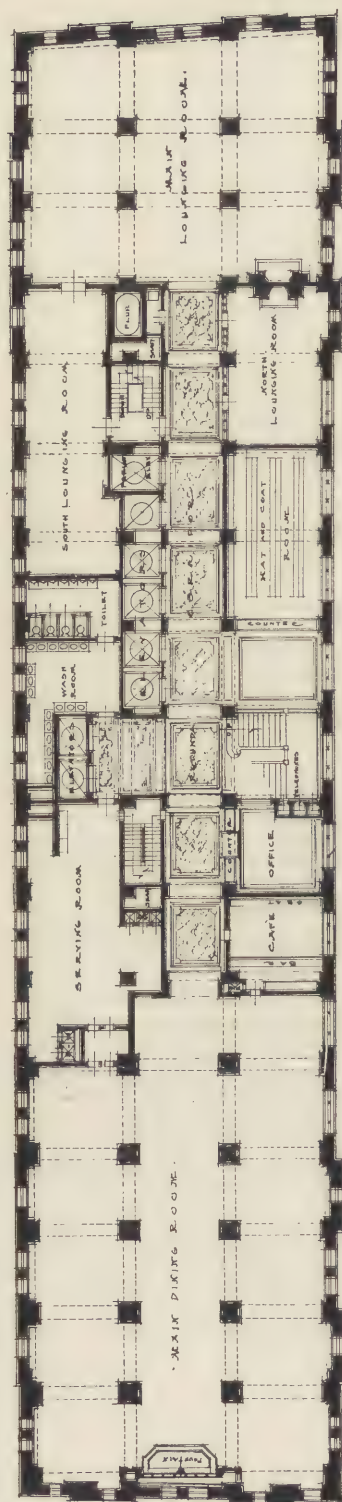
At the top of the whole window, above and superior to all human law, Divine law is typified by the two tablets bearing the Laws of Moses, the Ten Commandments. On the left of these tables a female figure, being the Roman sign of majesterial power, the fasces; on the right a figure bearing the Egyptian scourge, also typical of authority.

It is safe to say that the character of this window is worthy to be compared with the glories of Chartres and of Milan. Placed as it is in a club frequented by the great lawyers and judges of New York, and visited by the great lawyers and judges of the world, it will be an inspiration not only toward high





THE TRINITY BUILDING AND THE UNITED STATES REALTY BUILDING—NEW YORK CITY. THE LAWYERS' CLUB IN THE UPPER TWO STORIES. FRANCIS H. KIMBALL, ARCHITECT.

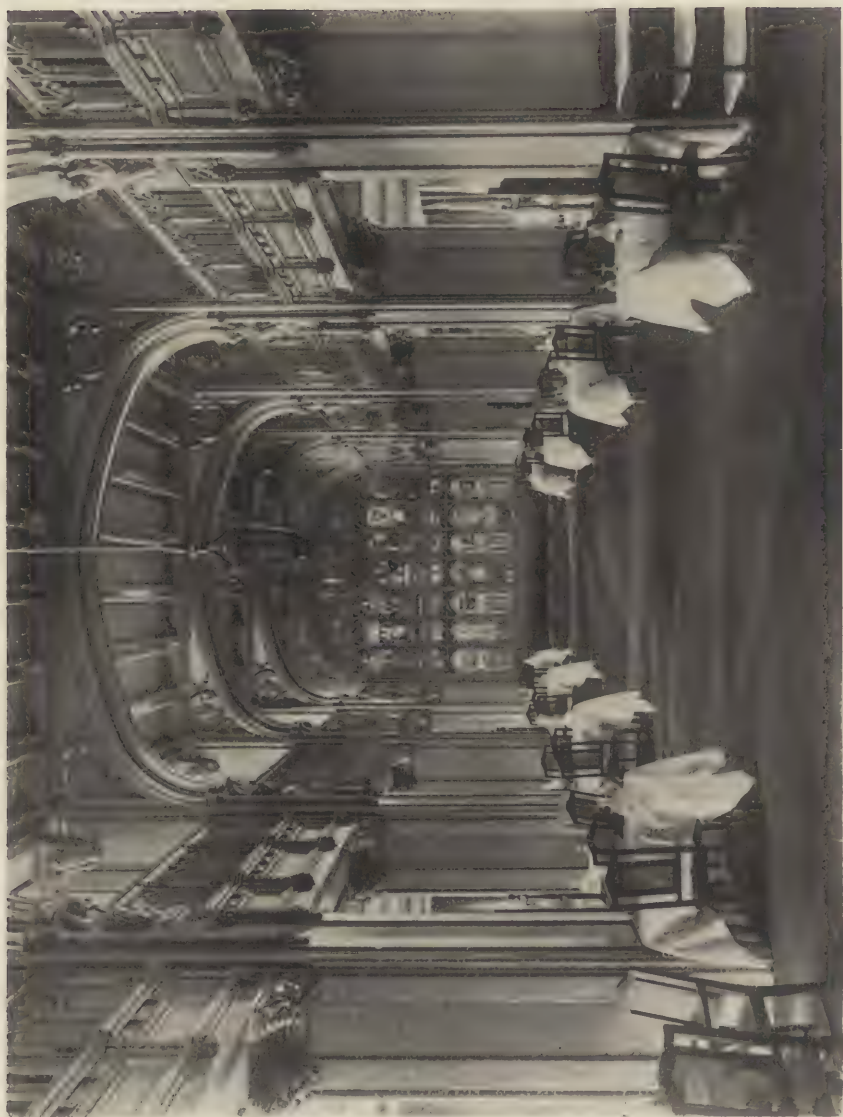


PLANS OF THE TWENTIETH AND TWENTY-FIRST FLOORS, THE LAWYERS' CLUB OF NEW YORK CITY. UNITED STATES REALTY COMPANY. FRANCIS H. KIMBALL, ARCHITECT.





THE MAIN HALL, SHOWING THE WINDOW AT  
THE HEAD OF THE MAIN DINING ROOM.  
THE LAWYERS' CLUB OF NEW YORK CITY.  
FRANCIS H. KIMBALL,  
ARCHITECT.



THE MAIN DINING ROOM—THE  
LAWYERS' CLUB OF NEW YORK CITY.  
FRANCIS H. KIMBALL, ARCHITECT.



professional ideals, but also toward high artistic ideals.

At the base of the whole window, the living nature of the law is typified by a pool and living plants, not in glass, but in their own substance.

The size of the window is 17 by 22 feet; of the main dining room that it adorns 53 by 88 feet; the nave or central portion being 18 feet wide; of the main lounging room, 56 by 45 feet; of the building, of which the club occupies the twenty-first, twenty-second, and the added twenty-third story, roughly 58 by 272 feet.

One of the enormous difficulties of the task of transforming the top of an office building into a club, with rooms of good proportions and with efficient and economical service quarters, was the shortness of time allowed. In four months from the time tenants moved out of their offices the members of the club moved in. In that brief period one floor was cut through, another for the kitchen was added, and painters and

decorators and furnishers under Mr. Davison's direction worked in crowds at all hours, but without confusion.

The lighting of the club, both natural and artificial, presented unusual problems. The north light on one side of the main dining hall made the carpet one color, the south light made it another. The solution was found in golden brown curtains of light weight. The front of the building was a solid wall which would have stopped many from putting a stained glass window there. Not Mr. Davison. He consulted with the makers of the window and found that they had worked out a perfect plan of lighting windows by artificial light, securing even distribution and freedom from "spots" by the use of a special kind of reflecting mirror.

By night and by day the window is equally brilliant and beautiful.

The artificial lighting of the main lounge is entirely indirect, from light concealed in the large columns, and in the carved black wooden standards. The



THE GRILLE IN THE GALLERY OF THE MAIN DINING ROOM—THE LAWYERS' CLUB OF NEW YORK CITY. FRANCIS H. KIMBALL, ARCHITECT.



THE STAINED GLASS WINDOW IN THE MAIN DINING ROOM, FROM A PHOTOGRAPH OF THE ORIGINAL COLOR SKETCH BY J. GORDON GUTHRIE. THE LAWYERS' CLUB OF NEW YORK CITY. FRANCIS H. KIMBALL, ARCHITECT.





THE STAINED GLASS WINDOW IN THE  
MAIN DINING ROOM, FROM A PHOTO-  
GRAPH OF THE WINDOW IN POSITION.  
THE LAWYERS' CLUB OF NEW YORK  
CITY. FRANCIS H. KIMBALL, ARCHITECT.



THE LOUNGE. THE LAWYERS' CLUB OF NEW YORK CITY.  
FRANCIS H. KIMBALL, ARCHITECT.





THE SOUTH LOUNGE.



THE LADIES' DINING ROOM, LAWYERS' CLUB OF NEW YORK CITY.  
FRANCIS H. KIMBALL, ARCHITECT.



THE FIREPLACE IN THE MAIN LOUNGE—THE LAWYERS' CLUB OF  
NEW YORK CITY.

Francis H. Kimball, Architect.

effect is agreeable and has none of the vacant vagueness suggested by many indirect installations.

Worthy of note are the delightful grotesques that project from the capitals in the main dining room, and the plaster figures of solons that, on the columns, take the place that saints would occupy in an ecclesiastical environment.

The Chairman of the Building Committee of the club was George T. Mortimer, Vice-President of the United States Realty and Improvement Co. The other members, George T. Wilson, Frederick S. Coudert, William C. Demorest, Samuel W. Fairchild, Alton B. Parker, R. A. C. Smith. The president of the club is William Allen Butler.

G. L. H.





DETAIL FROM BASE, CUAUTHEMOC STATUE, MEXICO CITY.

## THE ARCHITECTURE OF MEXICO CITY

PART II.....MODERN... BY  
MONTGOMERY SCHUYLER.

WE HAVE SEEN already (ARCHITECTURAL RECORD for September, 1912) that the colonial and "peninsular" architecture of Mexico City was artistically so far in advance of that of the English settlements to the Northward, within what are now the boundaries of the United States, that comparison would be not only ridiculous, but unnecessarily invidious to the weaker competitor. Not only did the Spanish viceroys and prelates of those old days have far more money to spend on monumental building than the provincial authorities of the English colonies, but they had at command immeasurably more competent professional advice as to the best way of spending it. Let alone that, particularly in the article of ecclesiastical architecture, they had much clearer notions in what that architecture consisted. The Puritans, by the force of the term, were eikonoklasts, not eikonopoets, image breakers, not image makers. "The fair humanities of old religion" which were the inspiration of the church archi-

tects of Mexico were anathema to the meeting-house builders of Massachusetts. What wonder that the Northern work should have been so inferior, or that a Mexican artistically sensitive should chafe at the North American assumption of a superiority in the "civilization" of which the arts in which he feels himself so superior plays so large a part. This irritation was amusingly expressed at the time of our war with Spain by a Mexican editor who boiled over with rage at the announcement in an American paper that we were going to bestow the blessings of civilization upon Cuba. "Bah! We know what those Yankees mean by 'civilization.' They mean telephones and roll-top desks."

For our purposes, modern Mexico may be taken to be independent Mexico, as ancient Mexico colonial. It is the same distinction we make with regard to the United States. But while colonial Mexico is a century older than colonial North America, independent Mexico is a generation younger than the United States.



CUAUHTEMOC STATUE, MEXICO CITY.



Independence is commonly dated from 1810, when Hidalgo rang the "Liberty Bell" which as in our own case, is one of the historic boasts of the republic. That is the date commemorated by the monument of independence, more commonly called the centennial monument, which is also the monument of the government of Porfirio Diaz, being its last completed work. The independence declared in 1810 was not established, however, in the sense of being acknowledged by the mother or step-mother country until 1821.

The last of the secular monuments of the Spanish viceroys is the statue of Charles IV. who abdicated, in behalf of his "friend and ally," Napoleon, in 1808. Permission to erect it was granted to the viceroy in 1795, and the statue was unveiled in 1803, by no means in its present site but in the Plaza Mayor or cathedral square. It remained there until 1822, having been prudently roofed in and hidden during the war for independence, or it would pretty surely have shared the fate which befell the statue of George



REINFORCED CONCRETE CHURCH IN CONSTRUCTION, COLONIA ROMA, MEXICO CITY.



AN IRON-WORK GRILLE IN THE OLD CITY.

III., which once stood in Bowling Green in New York. After independence was established, it was smuggled into the grounds of the University, where it remained until 1852, when a sense of its artistic and historic value induced the removal of it to its present site. "Mexico preserves it as a monument of art," says the inscription on the pedestal. It is happily placed on what may fairly be called the dividing line between the old and the modern city, and it would have been a pity and a shame to destroy it. Humboldt called it next to the "finest equestrian statue in the world." There are many candidates for the first place, but his was the statue of Marcus Aurelius in Rome. Certainly there was nothing in its kind that could compare with it on this continent at the time of its erection as an artistic achievement, and still less as a mechanical achievement. The "group," exclusive of the pedestal, is 15 feet nine inches high, its weight nearly thirty tons, and it was cast-moulded and in a single piece and a single operation in the City of Mexico in 1802. Mexico has reason to be proud of such a work, and no need to be ashamed of the monument itself, the work of the Director of Sculpture in the Mexican Academy of San Carlos. Doubtless it has an old-fashioned air to modern eyes, and it might have had that air, say in Paris, even at the time of its erection. But, in



THE OFFICE OF "EL IMPARCIAL," MEXICO CITY.



RESIDENCES ON THE AVENIDA BUCARELI, MEXICO CITY.



addition to the factitious impressiveness given it by its great scale, a scale quite equal to that of similar works in Europe, there is an intrinsic dignity about the statue, albeit of the artificial and periwigged kind. And no sculptural monument could be better placed than this, at the convergence of a network of many streets, through any one of which some aspect of it can be appreciated and studied, and at the inner end of the magnificent Pasco de la Reforma, with which there is no other street on this side of the Atlantic worthy to be compared. When the "Grand Avenue" of L'Enfant's plan of Washington comes to be planted and bordered with the buildings contemplated by the projector, and not till then, the Pasco will have a rival.

With her independence, Mexico entered upon the series of revolutions which constituted her history for sixty years, and until the advent of Porfirio Diaz, and which threaten to constitute it for a long lapse of time to come. The earliest monument of independent Mexico is



STATUE OF CHARLES THE FOURTH,  
MEXICO CITY.



DETAIL OF MONUMENT OF MEXICAN  
INDEPENDENCE (1910).  
Enrique Alciate, Sculptor.

doubtless the "Hotel Iturbide." This dates itself with much precision, since Iturbide entered Mexico City in triumph Sept. 27, 1821, was proclaimed emperor, under the title of Augustin I., May 18, 1822, embarked for Europe May 11, 1823, and, returning, was executed in 1824, leaving behind him much less lamentation than Maximilian forty years later, but deserving much more. His "palace" was evidently erected, therefore, between May, 1822, and May, 1823. Rather exceptionally among Mexican politicians, Iturbide, though born in Mexico, was a Spaniard of pure race, although a native Mexican who had cast in his lot with the country of which he was a "creole"—there is no purism in his architecture, "Peninsular" or other. For that matter, there was not very much in the architecture of old Spain, any more than in that of Mexico, in 1823. All the better for us, who have to look at Iturbide's or his architect's conception of the sort of official abode suitable for the first

ruler of independent Mexico. For you have to observe, in the front of the old palace long since converted into an hotel, that there is nothing in it of the provincial aggressiveness and illiteracy which at that date, and for many a year thereafter, would have deformed the work of an architect on this side of the Rio Grande, who had put himself or been put under compulsion to produce something "original," a demand which seems clearly to have been among the instructions of the architect of the Hotel Iturbide. Evidently the architect had carte blanche in the article of expense. He was "unlimited." That circumstance would have been to his disadvantage in the New York, say, of 1823. To begin with, he would hardly have known how to procure the stone-cutters who could account for the money. But in Mexico City, you perceive, there was no difficulty of that kind. An architect in Mexico City, authorized and empowered to employ stone-cutters, regardless of expense, to construct an "imperial palace," had no trouble, so long as the money to pay them was forthcoming. Even to this day, there is no front in Mexico City in which carved stone is more profusely employed, unless it be by chance some church front. And also there is no front upon which

the profuse employment of carved stone more evidently pays for itself. You perceive, in spite of the unfortunate badness of the photograph, that the models of the stone-carving have been subjected to some effective artistic scrutiny and supervision. You also perceive that the enrichment of the front by carving has been made the subject of thought on the part of the architect, so that it gains by contrast with the parts left effectively bare. Comparatively recent changes in the front, so as to fit it for its modern uses, in the way of interpolating shop-fronts in the "rez de chaussée" no doubt impair the original effect, in which the baldness of the expanse of the basement was an important factor. Omitting the recent "devantures," and imaginatively restoring the front to what it was when it was the official residence of "Augustin I.," you will perceive what a very "swell" front it must have been in the year 1823. You will wonder, upon the whole, rather less at the profusion than at the art with which it has been applied. It remains to be added that the profuse stone carving is done in the material in which Mexico is so particularly lucky, the crimson and not the pink of her two "old red sandstones."

There is not much of architectural



CENTRAL BUILDING OF THE MINISTRY OF FOREIGN AFFAIRS, MEXICO CITY.





THE HOTEL ITURBIDE (1823),  
AVENIDA SAN FRANCISCO, MEXICO CITY.

"emancipation" in the design of this first of the secular monuments of the "independence." Probably it is all the better for that. Certainly, one might say, in view of the wild, illiterate work that immediately followed the North American declaration of architectural and not political independence. There is another monument of secular architecture in Mexico City, another "profanbau," which touchingly testifies to the unity and continuity of history, inasmuch that its history is hard to disentangle. This is the "National Palace," which would be conspicuous in any capital by reason of its situation and its great extent. It occupies one entire side of the great plaza in front of the cathedral, a frontage of 675 feet, and is in effect a square. The lower floor is devoted to various public purposes, including the historical museums, the upper to the executive offices,



IRON-WORK NEAR THE PLAZA.



THE CHURCH OF THE CAPUCHINS,  
SHOWING IRON WORK.

the "Presidential suite." Some of the "departments" are accommodated elsewhere, as the Ministry of Foreign Affairs in its own seemingly new building near the statue of Don Carlos. The metallic skeleton of the cupola of the unfinished Legislative Palace towers over the roofs to the northwestward, unfinished and to remain so indefinitely, testifying by its incompleteness to the disturbed condition of country and capital, and leaving the National Palace without a rival in magnitude and impressiveness, unless it be the executive residence in the castle of Chapultepec, crowning effectively the steep hill which marks the eastward extremity of the city. The National Palace, in the form in which we see it, or see the front which in effect comprises its exterior architecture, seems to date from the end of the seventeenth century, and the employment of Fray Diego de Valverde as architect. But there are parts of the pile, though not of this main front, which are plausibly referred to the time of Cortes. Additions were made in the





SPECULATIVE BUILDING—RESIDENCES,  
COLONIA ROMA. MEXICO CITY.

viceroyalty of Revillagigedo (1789-94), one of the best of the Spanish governors after Bucareli (1771-79) and again under Maximilian. But it is to be set down to the credit of the successive extenders and repairers that, as to this principal front at least, they adhered strictly to the style and manner of the original designer. Hence it comes that this front has the impressiveness of "magnitude, uniformity, succession," if it have no other, as indeed it hardly has. It is thin and shallow. The detail has little of interest and nothing of individuality, which, indeed, may be held to have been precluded by the conditions of deference and conformity. But, thanks to its observance of the three conditions of "the artificial infinite," it "tells" and it impresses you none the less that it will not bear analysis.

The public and official architecture of modern Mexico has been lucky, at least in comparison with that of the United States. The "Greek Revival" of England and America, the "Style Empire" of France, has left no traces in Mexico, and hardly any in old Spain. We were very lucky, on the other hand, that the revived Greek was in full possession of the architectural field in the thirties of

the nineteenth century, that time we had to do the department buildings of Washington, as well as lucky in having so sensitive and cultivated a designer as Robert Mills to do them, insomuch that his buildings have imposed themselves, as we see, upon the designers of the latest department buildings, who will probably, and at any rate who should, esteem themselves fortunate if their works when they come to be seen in execution, continue and deepen the impression made by his, in spite of the immensely greater resources at their command. It has already been observed that there is only one possible Northern rival to the Pasco de la Reforma, and that is the "Grand Avenue" of Washington as we hope it will become. Meanwhile, the Paseo has over it the considerable advantage of being in existence. And Mexicans ought not to forget that they owe this magnificent and unparalleled promenade to the Emperor Maximilian. Some day, when his political absurdity is forgotten as being no longer mischievous, as indeed is pretty well the case already, thanks to the clean sweep of "clericalism" made by Jaurez, they may have the magnanimity to recall history and do justice by renaming it "Paseo Maximilian," or



A CORNER OF THE AVENIDA CHAPULTEPEC, MEXICO CITY.



Paseo Maximilian and Carlota, for those pathetic historical figures are concerned in it almost equally. Mr. Gladstone once, in a famous speech, defied anybody to put his finger on any point in the map of the world and say, "There Austria did good." The challenge might safely be taken up by anybody who chose to put his finger on the map of the City of Mexico. The trusty Terry informs us that "the first intelligent and sustained efforts to beautify the modern capital were made by Maximilian and Carlota. The Plaza Mayor, then an empty expanse of stone pavement, was converted into the present zocalo. The idea of planting flowers and trees in the central square pleased the Mexicans, and the pretty, flower-embowered plazuelas of other towns in the republic owe their being to this imperial initiative. The Emperor and Empress beautified Chapultepec, added to the charms of the Alameda, modernized the Paseo de la Reforma, and showed the Mexicans that they had the setting for one of the most beautiful cities of the world." That pathetic political noodle who justly expiated his political crime and folly on the hill of Queretaro forty-five years ago was a person of taste and culture. In his time, the statue of Don Carlos, at the site to which it had been removed in 1852, was in effect the outer limit of the city. It was connected with the castle of Chapultepec, nearly three miles away, only by a country road. The notion of converting this country road into a broad straight avenue, of bordering it with statues, contributed by the Mexican States, in honor of their most famous and endeared heroes, and of embellishing it more conspicuously and at the same time punctuating it at important points of its course, with monuments of greater importance, was a fine conception of civic improvement. For this conception it does not seem to be disputed that Mexico is indebted to the usurper whose throne tumbled so promptly when the prop of foreign bayonets was withdrawn from it. The riparian statues do not greatly impress a stranger who is entirely unaware of the commemorability of their subjects, whose names for the most part he encounters

for the first time when he reads them on the pedestals, and to whom the entire series conveys the notion of a celebration not only provincial but Pedlingtonian. But when the stranger, if a Norte Americano, may well reflect that a similar impression as to the subjects might be derived by a foreigner from a contemplation of the statues, two to a state, in the "Chamber of Horrors" in the Capitol at Washington. There are comparatively few of them of whom the foreigner is "charged with knowledge." The average sculptural merit of the statues along the wayside in Mexico City is at least equal to that of those in the Rotunda. And at least Mexico has shown the civilization which we have not shown of insisting on a common scale, instead of allowing that matter to be decided by each of the "donors" for itself, with the result that the biggest and worst of the effigies is apt to be that of the least memorable or honorable person. As decorations along the roadside, the Mexican statues do very well, besides whatever value they may have as incentives to the study of local history.

Not counting the terminal statue of Carlos IV. the last monument of colonial Mexico, the greater monuments are three in number. The only one which Maximilian might have sanctioned, and possibly did, although it was not erected until 1877, ten years after his execution, and perhaps naturally, after the death of Jaurez, is that to Christopher Columbus. This may fairly enough be called a monument to "clericalism" since the instructions of the projector to the sculptor pretty clearly directed him to emphasize, and even, historically speaking, to exaggerate the share that the church had in the discovery of America. Quite irrespective of this point of view, it is clear that the French sculptor, Charles Cordier, knew his business, as modern French sculptors are so apt to do. The group of bronze figures supported by the red granite shaft above the octagonal gray granite pedestal is impressive and attractive as far away as you can see it, and it gains on a closer inspection. The priests and monks holding up the hands, so to speak, of the discoverer, may have



RESIDENCE OF H. E. PEDRO LASCURIAN, MINISTER OF FOREIGN AFFAIRS,  
PLAZA DE ORIZABA, MEXICO CITY.

had little or nothing to do with the discovery. Only one of them, perhaps, was ever in America at all, the "Defender of the Indians," and it may not historically appear that the confessor of Ferdinand or even the prior of the convent of La Rabida, who are two of the other figures, were factors of importance in the great fact. It is a dignified and impressive group, all the same, and an unquestionable ornament to Mexico.

The second of the monuments is quite

certain to break in upon the apathy of the most jaded spectator. He can never have seen anything like it. It might almost seem to have been intended as a refutation of the historical assumptions of the Columbus monument that civilization had been brought to Mexico either by the Spaniard or by the church, and as a vindication of the civilization which the Spanish invaders found and destroyed. Certainly it is anti-Spanish if not anti-Christian. It is a statue of Cuauhtemoc,



THE JUAREZ MEMORIAL, AVENIDA ALAMEDA, MEXICO CITY.





RESIDENCE, CALLE DE LIVERPOOL,  
COLONIA ROMA, MEXICO CITY.

whom we have learned from Prescott to spell Guatemozin. Curiously, it is Prescott who reminds us that Bustamente, the Mexican editor of the native Mexican historian Ixtlilxochitl, recommended that a monument should be raised on the spot where Guatemozin was taken, which should "devote to eternal execration the detested memory of these banditti." This pious and patriotic aspiration has been fulfilled in the monument unveiled in 1887. Both the defiant figure, some 16 feet high, on the top of a monument of which the total height is 66, the sculptural reliefs at the base, and the architectural details, make this a monumental challenge on the part of the native Indian population to the Spanish rule, past or future. We have only to try and imagine such a work by the aborigines of the United States to see the enormous superiority of the pre-European civilization of Mexico to the barbarous artistic beginnings of the more northern tribes. The statue, put into plastic form by a

native sculptor, after the design of a Mexican Indian, is typically Aztec. The architectural detail is a combination of the remains of aboriginal Mexico, Aztec, Toltec, Zapotec, from Mitla, Tula, Uxmal and Palenque. The most striking of the panels recalls the scene, known to every schoolboy, in which the captive prince, subjected to the torturers of Cortez, asks his wailing companion in suffering, "Am I, then, on a bed of roses?" The artistic success of the monument is unquestionably high, sculpturally and architecturally, besides the unique interest which belongs to it as the one monumental celebration in modern America of the race



A LEGATION BUILDING, COLONIA ROMA.

which occupied the continent before the coming of the Europeans. It is only in Mexico that such a celebration could have been effected, for it is only in Mexico that the native remains an active factor in politics and society. The name of Porfirio Diaz is suitably inscribed upon the base of the monument not only as President of the Republic at the time of its erection, but as himself of mixed descent, a mestizo having one-quarter of the native blood.

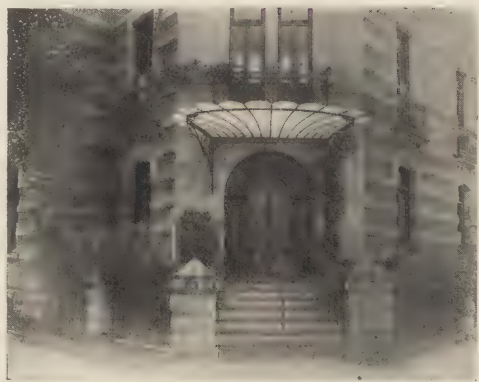
Still more significant in this respect is the monument deservedly erected not in the Paseo but in the Alameda, to the memory of Diaz's predecessor, Benito Juarez, a Mexican Indian of pure blood with no admixture at all of the hated



RESIDENCE NO. 300 AVENIDA CHAPULTEPEC.

J. G. da Lama, Architect.

Spanish. So much might be inferred from the strong and typically Indian countenance which looks out from the monument. But there is no other expression of nativism in the monument which is a well behaved enough classic exedra, with details of a stricter and purer Grecian Doric than those of almost any other erection in Mexico. Architecturally this monument is a scholarly performance noticeable and attractive by the beauty of its material, a new cut white marble in conjunction with an as yet brilliant bronze, by the grace of its general form, by the purity of its detail and by its admirable execution. But it might be in any capital of Europe or



AN ENTRANCE ON A CORNER OF AVENIDA CHAPULTEPEC, MEXICO CITY.



IRON-WORK, CALLE PUEBLA, MEXICO CITY.

America of which the architecture follows the classic tradition of the Beaux Arts as well as where it is. Considering what a success has been gained in the Aztec monument, by the employment of indigenous motives and details to commemorate an indigenous ruler, it seems that an opportunity has distinctly been missed in the monument to Juarez.

Equally conventional with the exedra that commemorates Juarez is the monument of Independence, or the Centennial Monument, completed and "inaugurated" in 1910, the centenary of Miguel Hidalgo's effort to throw off the Spanish yoke. This is a shaft with wreaths between the drums, in general design recalling the monument raised at Yorktown thirty

years ago to commemorate the surrender of Cornwallis. The Mexican monument, however, is much more elaborate in its architectural and sculptural decorations than the American. It is much the most conspicuous and pretentious of the monuments of the Paseo, having a total height of 150 feet, being constructed of granite and marble, both unfortunately imported from Europe, and embellished with sculpture, not unfortunately native. The sculptor is the director of sculpture in the National Academy of San Carlos, as the sculptor of the Carlos IV. was a hundred years and more before him. Whether symbolic, as in the seated figures of bronze, or portraiture, as in the marble figures of Hidalgo and his com-



RESIDENCE IN REINFORCED CONCRETE, CALLE DE MONTEREY, COLONIA ROMA.



rades, they have character without affectation, and animation without loss of dignity, while in technical skill they are quite worthy of their conspicuous position and their monumental purpose. Comparison would be invidious with any work of our own in the same kind, but it is not the Mexican artists who have reason to dread it. In one respect, and that the mechanical, there seems to have been a falling off in Mexico within the century, for whereas the equestrian colossus of 1803 was cast in Mexico, and in a single piece, the seated figures of the monument of Independence were sent to Florence for casting.

There are other monuments of the reign of Diaz. Unfortunately, they have little of local color or national character. However widely they may differ among themselves, they have in common that they might be almost anywhere, as well as where you find them. The police court of the Sixth District is, on the other hand, a scholarly piece of modern Gothic, and not only modern but distinctly Northern Gothic. It is carefully and successfully done, with detail of rather notable re-

finement, undeniably a picturesque object, but its steep roofs and hooded towers neither belong to Mexico nor recall old Spain. A rather melancholy monument, at least in the condition in which it was six months ago, is the new National Theatre, more commonly called the Opera, arrested in course of construction by the political disturbances which put an end to the government under which it was projected and carried half way to completion and surrounded by its derricks and scaffoldings:

Pendent 'opera' interrupta, minaeque  
Murorum ingentes, aequataque machina coelo

This will be one of the boasts of the capital when it is, after vicissitudes not to be foreseen, at last brought to completion. It is evidently very costly, very sumptuous, very knowingly done. But it disappoints the hunter after the "things of the country" in the same way that the big modern North American office buildings down in the business part of the old city disappoint him. He is surprised to find them here, surprised and rather resentful, for the precise reason that he



THE NEW NATIONAL THEATRE OF MEXICO CITY.

would not be surprised to find them anywhere else. And so with this correct and elaborate specimen of the current Parisian fashion in architecture.

This same remark applies to many of the new costly and fashionable residences in Colonia Juarez and Colonia Roma, the new quarters West of the statue of San Carlos, which hardly contain a building more than twenty years old. Here also you may see what the world elsewhere has been doing in these twenty years, which is not at all what you "came out for to see." You may see houses three and four stories high decorated with tourelles and crowned with steep roofs capable of shedding swiftly the snow that never falls. You may see authentic and impeccable examples of the



A RESIDENCE ON AVENIDA CHAPULTEPEC.

Beaux Arts in its latest manifestations. Many of these are well done. Some are ill done. There is a very costly residence in the Paseo with a great copiousness of stone carving, the home, doubtless of an exile from North America, which in design is distinctly "perky," and Peorian rather than Parisian. And the "Templo Metodista" is about the crudest and ugliest building in Mexico City. You will see few of these exotics among the photographs which illustrate this article, for the most part taken specially for the ARCHITECTURAL RECORD. But unfortunately they characterize the building of the Paseo de la Reforma. To find Mexican architecture, old or new, you must go elsewhere.



A RESIDENCE ON AVENIDA CHAPULTEPEC, "LATE OF PARIS."

One difference there is between old and new in residential architecture, even equally Mexican in other respects. Domestic architecture in the old city is indistinguishable from commercial in that each consists, exteriorly, of flat continuous wall. The patio, jealously closed against the passer in accordance with Spanish or rather Moorish tradition, and of which he gets glimpses only through the casually opened gateway, is the focus of domestic life. The new Mexican house of any pretension surrounds its grounds. This is noticeable in the Hotel Iturbide, by far the most "palatial residence" of its period. It is noticeable everywhere east of the statue of Carlos IV. The local and native element in the newer Mexican house is in the first place that it is low, never of more than two stories. In effect, even in houses of great costliness and pretension, it is of but one, a spacious and lofty story superposed upon a humble basement which houses the



CALLE VENETIA, MEXICO CITY.





APARTMENTS, COLONIA ROMA, MEXICO CITY.



APARTMENTS, COLONIA ROMA, MEXICO CITY.

"offices." Thereby the house gains in dignity and apparent "livableness," in a city where as yet the elevator is not recognized as an adjunct to domestic architecture. The result speaks for itself, and speaks, in the best instances, attractively and eloquently.

Thus far of houses of pretension, each is built for the use of its occupant. But the great growth of Mexico City in these latter years has stimulated the multiplication of "speculation houses." Here there is an interesting conflict between old and new, between the Mexican builder following his traditions, and the North American "promoter" importing his native practices. Compare the glimpse down Calle Venetia with the block of three-story "speculation houses" in white stucco, also in Colonia Roma. The latter, rather unusually well done in their kind, look as foreign in Mexico as they would look at home in any city of the United States. The former look as much at home in Mexico as they would look "abroad" in a Northern city. They exemplify what the visitor to Mexico City has frequent occasion to observe, and that is the success with which the Mexican architects contrive to differentiate and individualize the dwellings of a "row" without impairing the effect of unity and continuity.

The most modern developments in construction are as familiar in Mexico as in the United States. Reinforced concrete (cemento armado) is extensively employed. The very interesting suburban residence in Calle de Monterey in which the construction is proclaimed by an opening at the angle which would be fatal to stability in a structure of bonded masonry, is, as you would infer, of North American design, and, as you might sus-

pect, of the design of an engineer. A Mexican engineer is the author of the church, shown in its undraped skeleton, in Colonia Roma. In this new quarter, it appears, there is still room for a new church, of which the supply, in Mexico City as a whole, seems so far in excess even of the active demand.

One characteristic there is of the architecture of Mexico City, old and new, which no observant visitor can miss. This is the profusion and the artistic excellence of the iron work, used in the form of gates and gratings. It is for use not less than for ornament. The Mexican sneak-thief is a most skilful operator, and the necessity of keeping him out gives rise to a most elaborate system of defences. Sometimes, as in the building of "El Imparcial," newspaper, all the openings are elaborately grated.

But throughout the entire city entrances are carefully barred, often windows as well as doorways. Moreover, balconies are almost invariable adjuncts of houses of much pretension, and frequent adjuncts of houses of hardly any. This demand has stimulated the ingenuity of the skilful and tasteful Mexican smiths as well as of the Mexican architects, for the rule is that the architect furnishes drawings for the iron work and that the artificer does not do it "out of his own head" as the idiomatic and vernacular character, as well as the wonderful variety of it, might lead one to infer. In point of elaboration, the fence in Calle Puebla is perhaps the most remarkable of all the examples of artistic ironwork. To this the photograph does injustice by confusing it to its disadvantage with the not very interesting architecture of the house behind it.





# "CANBERRA", THE NEW CAPITAL CITY OF AUSTRALIA

Walter Burley Griffin, Architect.



IN THE PROJECTED capital city of the Commonwealth of Australia modern theories in city planning are to be applied on a scale heretofore unknown. The commonwealth was organized twelve years ago. At that time provision was made for the creation of a new capital in preference to utilizing for that purpose either of the leading cities of the commonwealth, and, accordingly, a federal district corresponding to our District of Columbia was established in the Yass-Canberra region of New South Wales. In June, 1911, an international competition was announced. The first prize in this competition was won by Walter Burley Griffin, of Chicago, whose plan provides for a city having an area of approximately twenty-five square miles. In the matter of details this plan is necessarily tentative, much being left for future development. But in its essential outlines the city is completely planned, while the arrangement of the federal and other public groups is developed in considerable detail.

The location of the projected capital is about midway between Sidney and Melbourne and seventy-five miles from the east coast of Australia. The site is a valley having a general elevation of two thousand feet above sea level, and is bordered by hills and mountains. Two prominent peaks, Mount Ainslie and Black Mountain, rise abruptly out of the northerly part of the valley. On the southerly edge is a low-lying mountain, Mugga Mugga, and sheltering forested ranges culminating in the distance in the snow-capped peaks of the Murrumbidgee watershed. Scattered over the valley are a number of lesser hills, among which are Kurrajong, Camp Hill, Vernon, Russeell

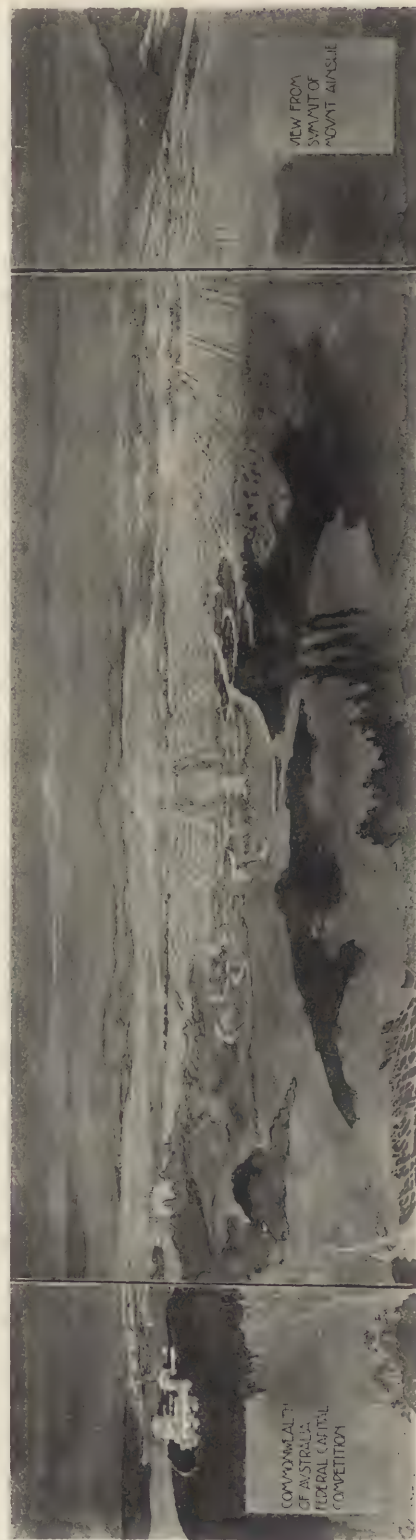
and Shale. A small stream known as the Molonglo River flows through the site from east to west. A determining factor in the plan of the city is the form of the valley, which, as will be noted from the map, is irregular. It is evident that while presenting a number of serious problems this site furnishes a magnificent setting for a city of monumental character.

The city as planned by Mr. Griffin consists of a group of connected functional centers. In an ordinary city a gradation in relative requirements from centers of lines of activity would be sufficient; but in a capital city the problem of distribution of centers in accordance with their relative importance becomes much more complex. The functional centers to be provided for are as follows: Federal, municipal, educational, recreation, manufacturing, market, residential and agricultural.

The central portion of the city is designed with reference to two axes placed at right angles to each other. One, designated as the land axis, extends from the summit of Mount Ainslie through Camp Hill and Kurrajong, and has its distant terminus in the peak of Mount Bimberi, thirty miles to the southwest, it being a fortunate coincidence that the line joining the summits of these two mountain passes through the two lesser hills. The secondary axis, designated as the water axis, extends from the summit of Black Mountain to a prominent point on the shore of the proposed upper lake. These axes lie midway between cardinal and diagonal points of the compass. Since this is recognized as the most favorable orientation with reference to sunlight and shade, the federal and other public groups are located parallel to these axes.



THE AUSTRALIA CAPITAL—"CANBERRA": SOUTHERLY SIDE OF WATER AXIS, SHOWING CENTRAL BUILDINGS WITH THEIR TERRACES AND RAMPS. WATER GATE IN CENTER.  
WALTER BURLEY GRIFFIN, ARCHITECT.



THE AUSTRALIA CAPITAL: PERSPECTIVE VIEW OF THE CITY FROM THE SUMMIT OF MOUNT AINSLIE.  
MOUNT BINIBERI IN THE DISTANCE.  
WALTER BURLEY GRIFFIN, ARCHITECT.



The Molonglo River is utilized for the development of five lagoons, two of which have shore lines determined by the topography, and three of which are architectural in form. These lagoons are designed as the central feature in the architectural setting, and determine the location of the public groups. The fall of the river is slight, and a weir dam of moderate height is sufficient for impounding the water for the four lower lagoons. For forming the upper lake a dam with sluiceways for regulating the flood water is provided. This dam will also serve for carrying the railway across the waterway.

Since the prime object of a federal capital is the housing of various federal activities, the federal group is the one of dominating importance, and is therefore given the central position. A further consideration is that such activities are largely deliberative and require an accessible but quiet location. The center of the federal group is at Kurrajong Hill, on the land axis. From this center radiate one avenue to the north through the Municipal Center and continuing through the Manufacturing Center at the northern limits of the city, and another avenue to the northeast terminating in the Market Center. On the crest of Kurrajong is the administration building, flanked on the east by the premier's residence and on the west by the governor general's residence. In the triangle formed by the two radial avenues and the south shore of the central lagoon is the federal group. The arrangement of the federal group is as follows:

- Premier's Residence.
- Administration Building.
- Governor General's Residence.
- Parliament House and Library.
- Departmental Buildings.
- Prime Minister.
- External Affairs.
- Defense.
- Future.
- Attorney General.
- Departmental Buildings.
- Treasury and Commonwealth Bank.
- Home Affairs.
- Trade and Customs.
- Future.
- Postmaster General.
- Forum.
- Courts of Justice.

The crest of Kurrajong is about one hundred and sixty feet above the general level of the valley. From this hill the ground slopes to Camp Hill, and thence to the lagoon. This feature of the topography has been utilized in a series of terraces, on which the parliament and departmental buildings are located. As will be seen from the above tabulation, this group is developed in sequence of function. The parliament houses are located on the first terrace below the crest of Kurrajong, this terrace being about forty feet above the second terrace. The second terrace contains the departmental buildings. Extending along the land axis through the center of this group is a lagoon, beyond which, continuing on the same level, is the forum. The forum is thirty feet above the lower terrace and has subways for the passage of two driveways. The buildings for the courts of justice have their foundations on the lower terrace, and form at the same time the north frontage of the middle terrace. Stairways between the buildings connect the two levels. The forum terminates in a semi-circular colonnade resting on the arcade of the Water Gate at the south shore of the central lagoon, the two being connected by several tiers of stairways. Driveways wind in and out among the units of the federal group. Connection between driveways on different levels and between driveways and main radial avenues is made by means of ramps.

Across the lagoon from the water gate, recessed into the hill to avoid obstructing the view along the land axis, is the stadium. The zoo, museums, gymnasium and baths are located along the north shore of the lagoon between the radial avenues, the intermediate and adjoining spaces being used as public gardens. North of the public gardens are the theater and opera and several other buildings devoted to public and non-utilitarian uses. Continuing on the land axis north from the stadium is Ainslie Parkway, terminating in Ainslie Park on the lower slopes of the mountain. This entire group, to be used in general by the people as distinct from their representatives and agents, comprises the Recreation Center.

University                      Municipal Center



## NORTHERLY SIDE OF WATER AXIS.

(Left to right) University and Professional Schools, Municipal Center, Printery and Mint, Bridge, Public Gardens and Zoo, Museum, etc.

Casino                      Church                      Military with  
Wireless Tower                      Stadium

Ainslie Parkway

Lagoon

Subway under Forum

## EASTERLY SIDE OF LAND AXIS.

(Left to right) Ainslie Parkway, Casino in Section, Railway, Viaduct, Freight House, Subway Entrance and Church, Library, Station and Military Headquarters, Opera, Museum of Plastic Arts, Museum of Archaeology, Stadium, Baths, Gymnasium, Central Basin and Bridge.

## THE AUSTRALIA CAPITAL, "CANBERRA," SECTIONS.

Walter Burley Griffin, Architect.





Railway Station

Power Station

NORTHERLY SIDE OF WATER AXIS.—Continued.

Mount Ainslie, Hotel, Bridge, Church, Station, Market, Public and Military, Manufactories, Central Power Station, Viaduct, Military Headquarters, Armory, Etc., Lake Ports.



EASTERLY SIDE OF LAND AXIS.—Continued.

Water Gate, Courts of Justice, Departmental Buildings on First Terrace, Fountain, Basin and Ramp, Houses of Parliament on Second Terrace, Plateau with Plaza, Monument and Cataract, Subway for Tramways and Street Traffic, Capitol, Red Hill.

THE AUSTRALIA CAPITAL, "CANBERRA,"—Sections Continued.

Walter Burley Griffin, Architect.





At the Municipal Center are the buildings required for conducting the business of the municipality, while surrounding this center is a district devoted to the administration of financial and industrial affairs, such as banks, stock exchange and office buildings generally.

It is planned to locate the important wholesale and retail establishments around the Market Center. At this center will also be located the central railway station. The streets connecting the Market and Municipal centers will form a shopping district.

West of the Municipal Center is a large group of buildings forming the commonwealth university. These buildings are arranged in logical sequence, and radiate, as nearly as a rectangular group plan will permit, from centers in the order given below:

1. Natural Sciences—Descriptive.
2. Theoretical Sciences—Derivative.
3. Applied Sciences.

The building devoted to each natural science is correlated to the group of buildings devoted to its derivative theoretical sciences, and the same principle is observed in correlating the theoretical and applied sciences. This principle is carried further in locating different sciences adjacent to facilities for illustrating their theory and application. In the application of this principle the school of law is located on the side nearest the Municipal Center, the school of agriculture is adjacent to the botanical gardens, which extend inland from the west shore of the lower lake, while the school of medicine is adjacent to the hospital, which occupies the small peninsula jutting into the west circular lagoon. On the east slope of Black Mountain is a district to be known as University Heights, and to be occupied by residences for the university faculty and dormitories for the students.

The remaining functional centers are, briefly, a residential district west of the Federal Center, and at the southeast limits of the city three centers which, with adjacent territory, comprise the agricultural suburb, a section devoted to truck gardening and allied industries.

The various centers are laid out rough-

ly in polygonal form, both the hexagon and octagon being used. Such an arrangement results in a multiplicity of obtuse street angles within the polygons, and, owing to the relative positions of the different centers, in the intermediate sections as well. With the exception of the main avenues, practically all streets will be discontinuous or will have vistas closed by obtuse angles, a condition furnishing excellent opportunity for informal and picturesque treatment by means of residences, or otherwise. At the same time this plan provides rectangular building plots between points of junction of the different systems thus formed. It was considered desirable to leave certain tracts to be laid out and developed according to individual initiative. For this purpose many of the blocks in the intermediate sections are made of unusual size. These blocks, in whole or as subdivided, are available as sites for institutions of various kinds, horticultural gardens, playgrounds, enclosed residential courts, etc.

The modern tendency in city development is toward long alignments of trade along lines of communication. With the long avenues connecting the centers, as provided in this plan, this tendency is encouraged. The plan is such, however, as to discourage the spread of trade into adjacent territory, since the intermediate streets, owing to discontinuity or change in direction, are ill adapted to use as thoroughfares, and are therefore unattractive as locations for trade. In this way permanently quiet zones are provided, that are suitable for residential purposes, and are at the same time convenient to lines of trade and communication.

Main avenues are planned for a width of two hundred feet. They will be divided by parkways into three separate arteries of travel to provide for fast and slow vehicles and tramways. It is designed so as to locate the tramways in the intermediate sections that any point in the city will be within five blocks of a tramway. The Federal Center is the focus and transfer point of all tramways in the city. Tramways will be laid in the avenue encircling Kurrajong Hill, and connections will be provided to lines on

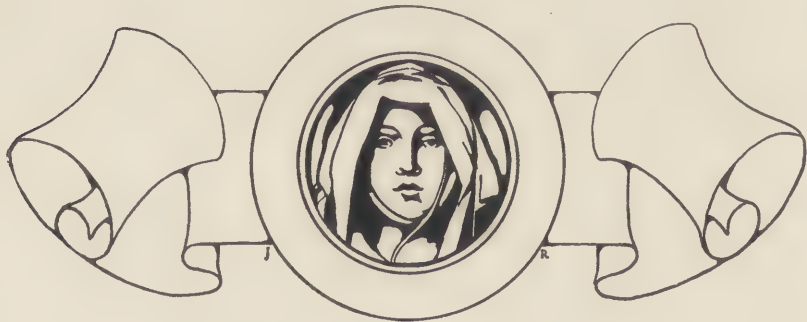
each of the radial avenues. The circular avenue, with its tramways, passes through a subway under the avenue leading from the administration building to the parliament building. The avenue curving along the northerly edge of the public gardens is also provided with a tramway, assuring direct access to the opera, theatre, and public buildings along the north shore of the central lagoon.

In the program of the competition it was stipulated that a railway should pass through the city in a northerly and southerly direction. It was a difficult problem to locate this railway in such a way as to avoid injury to the main avenues in the central part of the city, interference with the waterways, and serious lessening of the general architectural effect. The location selected meets these conditions and appears to be the best available. On this location the gradient is slight and practically uniform. The railway throughout the city will be depressed twelve feet below street level, all streets being carried over the tracks by means of viaducts. The central station is at the Market Center, where the railway passes through a tunnel under the slopes of two hills. A local station will be provided at each of the other centers passed through. The railway yards are located immediately

south of the Manufacturing Center. Water supply and sewerage will be developed from plans prepared by the federal government. The water supply will be obtained from the Cotter River, a stream lying some distance south of the projected city, and having an average daily flow of fifty million gallons. The sewerage system has not been definitely worked out. On account of the extreme variation in freshet run-off the separation of sewage and storm water is involved.

As would be expected in view of Mr. Griffin's well known canons of design, the buildings of the public groups, if built according to his recommendation, will consist of compositions in line and mass, designed with reference to the purposes of the buildings and the requirements of the materials used, and independently of all historical styles. Reinforced concrete is recommended by him as the material best suited to the purpose. A study of the plan reveals remarkable success in utilizing prominent points for aspect and prospect. In this connection it is only necessary to call specific attention to Mount Ainslie and Kurrajong Hill, both visible from all parts of the city, and both commanding the widest possible view of the city and its mountain background.

J. E. M.





# BUILDING THE HOUSE OF MODERATE COST

## THE FIFTH ARTICLE



BY ROBERT C. SPENCER, JR., F. A. I. A

SOONER OR LATER almost every city man is urged by the desire to get back to the land. Struggling for a hard, bare living, he looks longingly through the smoky air around him to the open country as a means of economic salvation.

Rich and prosperous and having "the price," he wants to be a gentleman agriculturist, stock breeder or horticulturist, —the owner of a "long, low, rakish-looking" house, a five car garage and a gardener's lodge in a setting of broad lawns, tall trees and wide views—to call his own a country place that supplies his table with fresh and delicious produce grown under the care of an expert gardener for flavor—not for profit.

The man of humble means expecting to live on the product of his acres builds a house in the *country*, the well-to-do and the wealthy build country *houses*.

Just where lies the distinction between a house in the country and a country house is no easier to determine than the exact amount at which a check becomes a "cheque."

You may become a long-distance "commuter," build a very modest abode for a few thousand dollars on three or four acres of land, and refer proudly to your country place and your little country house, without gross exaggeration.

Carved on the gate post and embossed on the family note paper, it may bear any high-sounding or old world flavored name you may choose for it. And you will enjoy your fresh eggs, tender "broilers" and succulent stringless beans all the more than your wealthy neighbor near the golf links for your calloused palms, very frequently lame back and that tired and sleepy feeling that comes early in

the evening to the man who works his own garden, and cultivates his own flowers.

Such little country places, with well designed buildings and attractively improved surroundings are comparatively rare on this side of the water. England is dotted with them, and it is there that we find the most fitting suggestions for charming country houses and gardens.

To the artistic nature of the architect, who is fond of the picturesque, no problem appeals more strongly than that of a real country place, in which buildings and grounds may be wrought into a hundred beautiful pictures.

The painter may put upon his canvas a charming rose-bowered cottage, or a chateau mirrored in the Loire. But to the architect it may be given to so place and shape a house and its immediate environment that morning, evening and moonlight, cloud and sun, each paint the same drawing in their own inimitable colorings, while for charming drawing, each new point of view presents some new beauty of composition in mass and line. Even the minor parts have this myriad picture making power. The building is the substance—it has a third—yes, a fourth dimension. The painting may have beauty too, but by comparison it is but a shadow.

Wrought in brick and stone under the inspiration of the architect no one can take these pictures away from their proper setting and hang them upon a wall amid incongruous surroundings. As years go by the painting fades or darkens, but walls of brick or stone grow richer and mellow; the tiles of the roof become more beautiful in coloring; the



AN ALTERNATIVE STUDY FOR A HOUSE NEAR  
WHEATON, ILL., USING BRICK INSTEAD OF  
FRAME AND STUCCO CONSTRUCTION.  
SPENCER AND POWERS, ARCHITECTS.





A SMALL COUNTRY HOUSE AT GLENCOE, ILL. OVERLOOKING THE SKOKIE VALLEY.

shrubby grows large and dense—the trees tall and sturdy—the ivy clings to the eaves. Each part blends and fits to the other more completely with the years. The rooms within acquire an indescribable look of comfort and “homey-ness”—of being comfortably yet elegantly lived in.

How can I express in a word the essential quality of a country place that unfolds so many beauties to the eye?

“Successful houses”—an overworked term, almost as banal as “up-to-date”—will scarcely do; nor “good,” nor beautiful, nor fine, nor stately, nor even picturesque. All ordinary adjectives, simple, comparative and superlative, lose distinctive meaning through over-use.

A country place must be more than beautiful. It must be planned, built and equipped for every day comfort and practical use, even though it be a “show place.”

And in planning, we must consider the place as a *whole*, whether it be four acres, or forty acres, or a farm.

And here, let me say a word for my brother, the landscape architect, who follows a profession almost as little known to the average American as was my own thirty years ago. As the architect's profession was once confused with the trade of the builder, so is the profession of the landscape architect confused with the trade of the landscape gardener and the *business* of the commercial nurseryman.

There are architects who are good

landscapists and there are landscapists who are good architects. One can hardly *master* both professions.

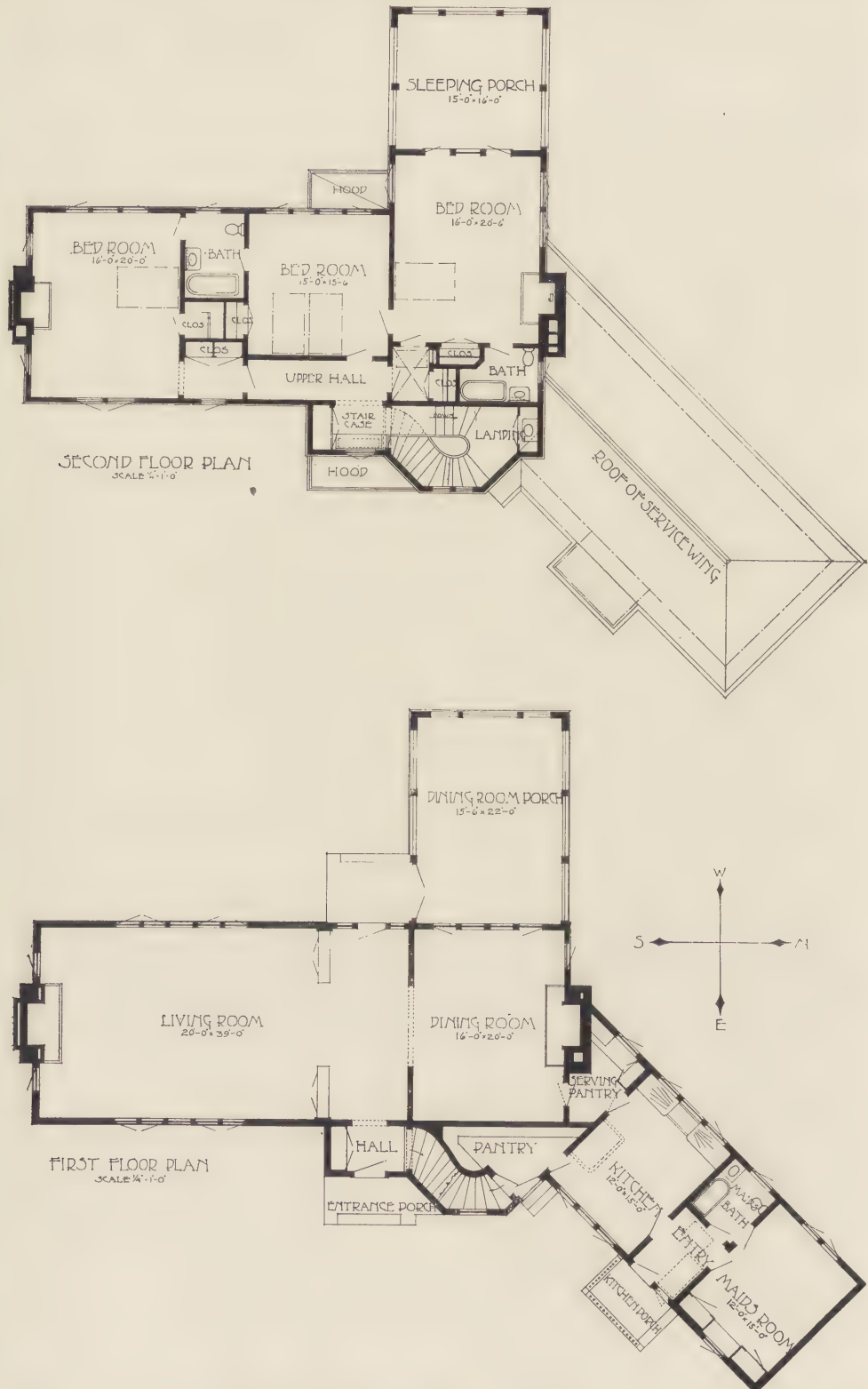
For a large country place, I would advise the co-operation of the two; the architect to be selected first, regardless of the date set for commencing building operations.

Let him advise the owner as to the choice of an able and congenial landscape architect. The preliminary studies for house and grounds can then be prepared at the same time and in sympathetic collaboration—the architect dominating, since the larger responsibility usually rests upon him.

By proceeding in this way, one may avoid danger of hampering the architect through possible errors in the location and layout of the house site and its approaches.

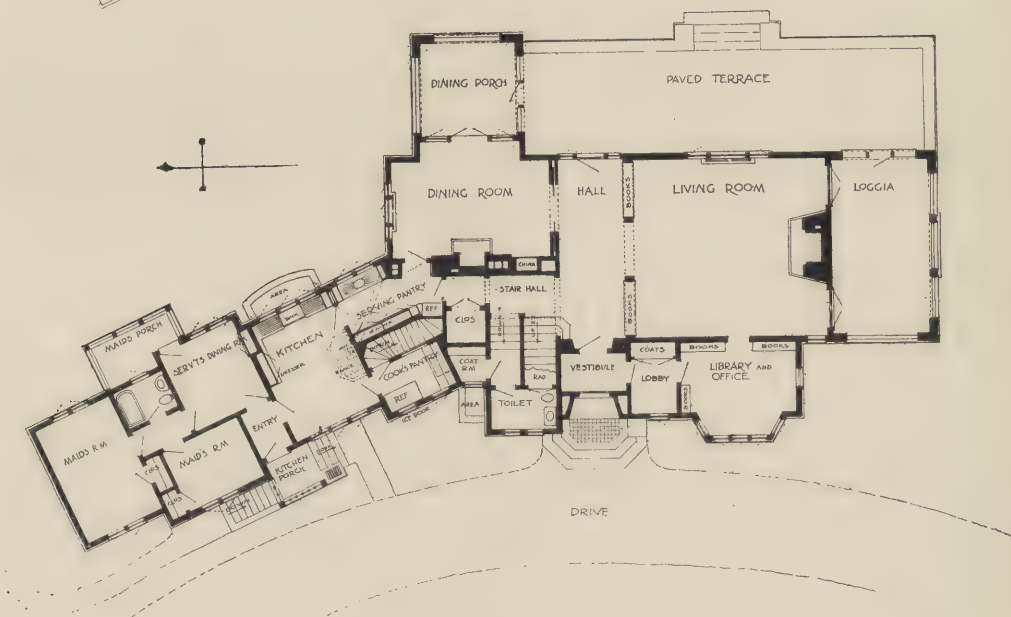
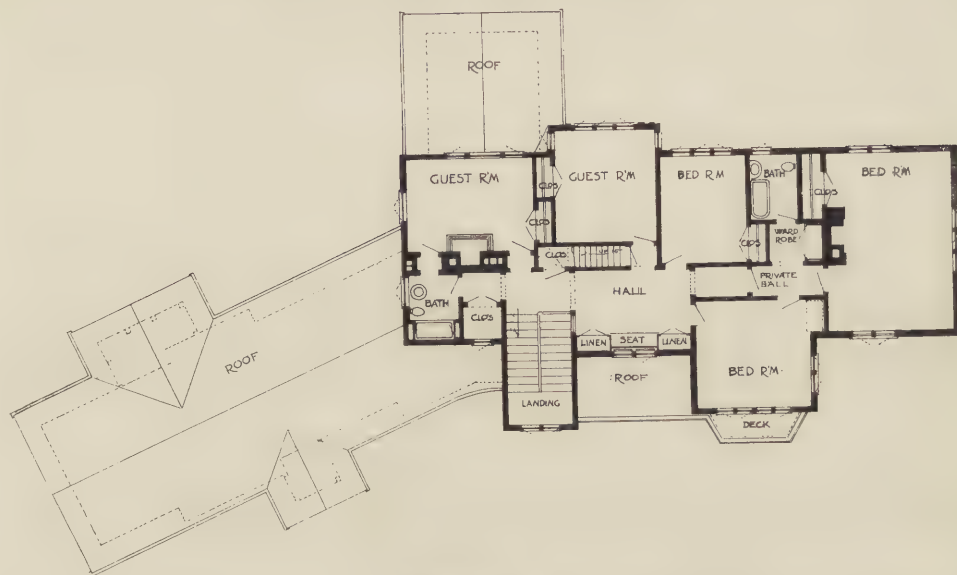
For a very simple place, the skilful architect of country houses can be entrusted with the entire scheme of the grounds as well as much of the planting arrangement.

Before consulting him, have a topographical survey made, giving the contours of the ground and locating the larger scattered trees, and other important natural features of the property. Landscape architects often prefer to have their surveys made by their own men. This can be done to best advantage after the house site has been pretty definitely fixed on the ground by the two architects together, as the survey can be made more



FIRST AND SECOND FLOOR PLANS OF A SMALL COUNTRY HOUSE AT GLENCOE, ILL.—(Photograph on Page 433.)





FLOOR PLANS OF A HOUSE NEAR WHEATON, ILL.—(SEE PERSPECTIVE ON  
ON PAGES 432 AND 438.)  
Spencer and Powers, Architects.

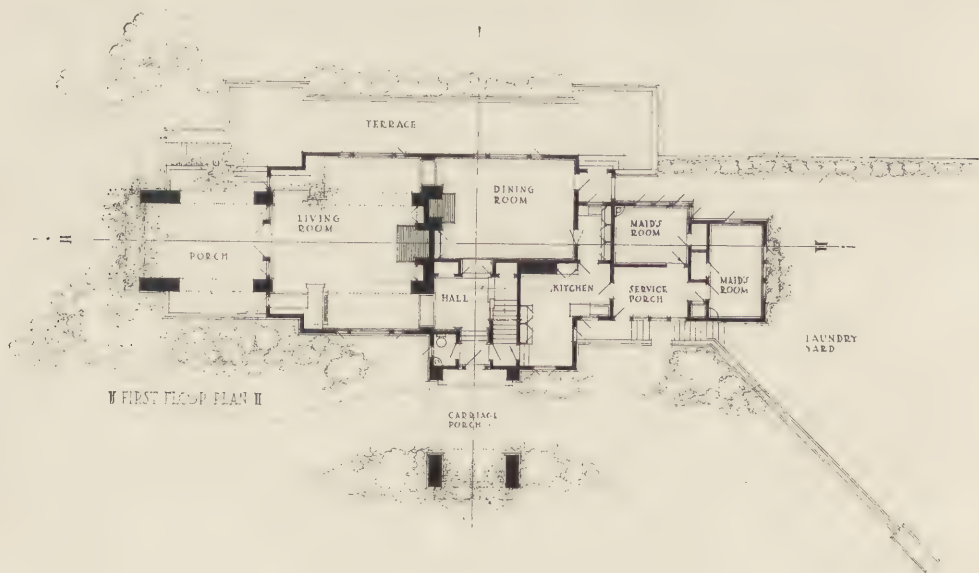
in detail close to the buildings and more broadly elsewhere.

All this sounds rather expensive for a small place of "moderate cost." But it must be remembered that a beautiful and picturesque site offers fine opportunities which one hardly cares to waste or overlook for the sake of a few hundred, or

even a thousand dollars spent in beginning right. Cheap property is often made valuable, merely by the brains put into its development. It is important too that the architect's elevations show pretty accurately the relation of natural and finished grades to the building, where they effect a saving in excavating hard



A COUNTRY HOUSE SET IN A PINE WOOD NEAR SEATTLE

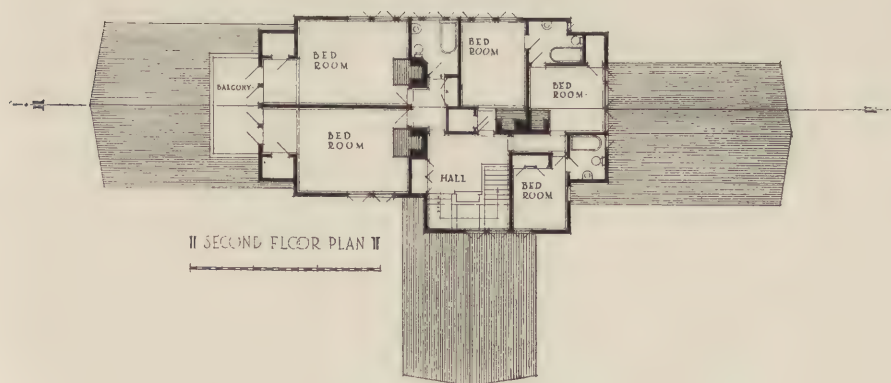






TASH., SHOWING AN INTERESTING USE OF MATERIALS.

Willotzen and Byrne, Architects.



soil or blasting out rock. Few architects nowadays are equipped to do more than take rough levels after tentatively staking out a house plan on the ground.

The grading and planting of the grounds and the building of drives may be commenced long before the construction of the buildings, if everything is carefully planned in advance.

Driveway filling, whether gravel, crushed stone or cinders, may then receive the benefit of a season or two of weathering and of packing under the wheels of work wagons, the final surfacing of crushed stone or granite being postponed until building operations are practically completed.

In general, a long and comparatively narrow plan, affording three exposures to the living room, and the most agreeable exposure to the majority of the chambers, is preferable to the wide and squarish plan, with its more restricted outlook and heavy looking mass.

With plenty of room in which to sprawl over the ground, the long, rather low, "rambling" type of country house is not only more cheerful and livable within, but harmonizes better with the sweep of wide surroundings.

Whether formal and dignified, or informal and picturesque, the basis of the scheme should be a simple rectangle—as long in proportion as limitations of



COUNTRY HOUSE UNDER CONSTRUCTION ON A FORTY-ACRE PLACE NEAR WHEATON, ILL. (SEE PAGE 435).

Spencer & Powers, Architects.

Where much grading and filling is required, the excavation for the building may be made at the same time and the earth moved directly to where it is most needed. If large native trees are transplanted to points rather near the buildings, as is often the case, they must be safely protected from damage during subsequent building operations.

The first consideration in locating and planning a country house is to make the most of the possible views, consistent with a convenient and pleasing approach. If there are fine, large native trees, or perhaps but one great tree to shade a too sunny exposure and to compose agreeably with the building, they must also be made the most of.

size and cost will permit, predicated a long quiet main roof line.

As between the formal and informal, the choice of type will depend largely upon the personal predilections of the architect. *Sometimes* the bias of the owner will dominate the spirit of the design.

Not a little has been said and written as to the "personality" of the owner as a factor in determining the architectural character of his house. While it is true that the owner's tastes and way of living *do* and *should* often strongly influence not only the plan, but the architectural character of the design, his so-called personality, if he really be at all interested in architecture as a fine art,



will be expressed rather in his choice of an architect than in his direct and positive choice of an architectural style. There are clever designers who are facile not only in the so-called "historic styles," but in clever imitations of every phase of modern design.

Each member of our profession has, as a rule, his own strong personal bent, which will assert itself in almost everything he does, and it is because of what he has *done* and is likely to *do* that his best clients have sought him out.

The most potent element of an owner's

has, until recently, been a rarity in this section.

Cleveland, Detroit, Milwaukee and Chicago have been busy hives for the *making* rather than for the *spending* of money. Few of their wealthy men have been natives or born to money and the spending of it. They have not become thoroughly identified with the soil, and as yet, few have built for posterity.

In the East or in their travels abroad, or for commercial or practical undertakings at home or for charity, they will spend and give their money liberally, but



A COUNTRY HOUSE NEAR SEATTLE, WASH.

Willotzen and Byrne, Architects.

personality as affecting the satisfactory building of a country place is usually his love or lack of love for the beautiful, and his corresponding willingness or unwillingness to pay the price.

We have learned to make good bricks without straw, but it is difficult to produce a beautiful building with a niggardly and inadequate appropriation.

Here in the so-called "Middle West," it has been the prevailing fashion for men of ample means to build too cheaply.

The sort of good, substantial building which one finds everywhere in England in the country homes of the well-to-do

thoroughly good building, as it concerns their home environment in the country is only just beginning to appeal to them enough to really open their purses.

We are also with difficulty and much complaining, adjusting ourselves to a rapid and long continued rise in the cost of construction, which took place much earlier in the eastern states.

Following farther this interesting question of expressing the "personality" of the owner in his habitation, it must be remembered too, that as a rule, it is the *wife* rather than the husband who has the last word as to what the house shall



"HICKOX FARM," NEAR WHITEFISH BAY, WISCONSIN.  
R. C. Spencer, Jr., Architect.

be, and who is really the owner. Were it not for the women, a lot of men would be living in shacks.

In many of the intimate details of planning and decoration, if not in design the personality, or at least the taste and intelligence of the wife will dominate or modify the scheme. Sometimes too the habits and tastes of grown sons and daughters are important factors in planning.

As for myself, I must confess to a strong bias in favor of the informal and picturesque type of country house for the Gothic spirit in domestic architecture.

The cold, formal and grandiose, "Colonial" "Georgian" or Renaissance types seldom appeal to me as real *homes*.

And the somewhat irregular and informal plan offers almost infinite possibilities in the way of comfort and convenient interior arrangement and adaptability to widely varying characteristics of site, which are lacking in formal schemes. The small country house of formal balanced design seems to be posing with an almost absurd affectation of dignity, while the big and elaborate formal house suggests a hotel or public building rather than a home. True, a certain degree of formality and balance is desirable in any type or style, if it is to have a true architectural quality, but it may be merely the elusive and

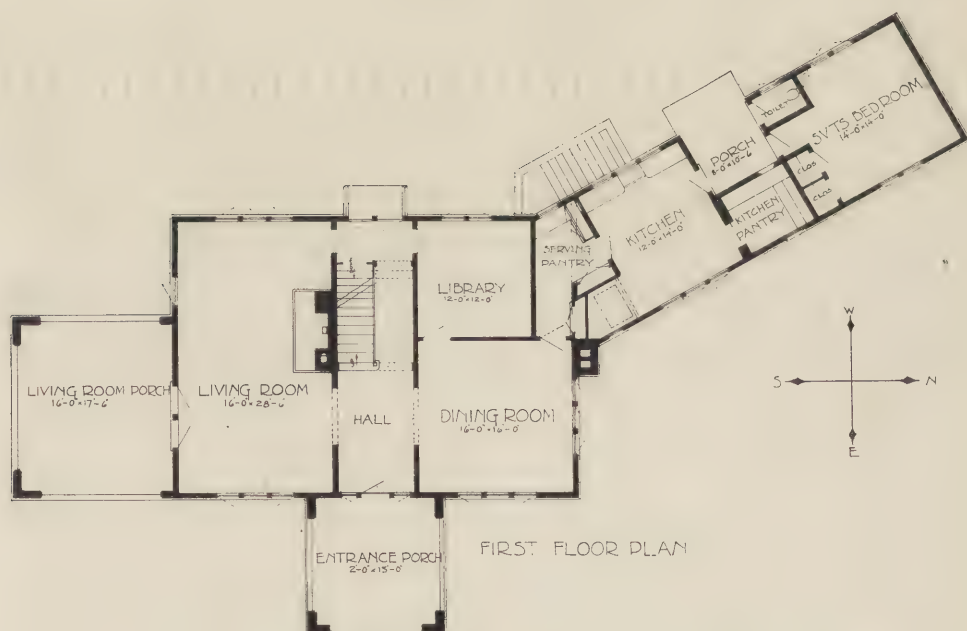
subtle balance of an apparently irregular composition, the balance of the well painted landscape rather than the geometrical balance of axes and wings, with openings placed for exterior symmetry rather than where they will be most effective and comfortable from within.

In the Gothic type of house (not necessarily Gothic in detail) the character and demands of the plan will be fully and clearly expressed in the exterior.

The formal highly finished house demands a formal treatment of its approaches and immediate surroundings. This formal treatment, too, may not terminate abruptly, as though house and gardens had been manufactured in some great laboratory and dropped in the midst of beautiful wooded lands, or upon the shore of sea or lake. There must be a certain agreeable and quiet gradation, which is seldom found in our more ambitious American places of the formal type. Some degree of garden formality seems almost necessary even in connection with an informal house, but the beauty of many a country place is saved because of the prohibitory expense of creating and maintaining so-called formal gardens in our northern states.

As to the details of country house planning, we have little to learn abroad. It is only in the planning of great houses





FIRST AND SECOND FLOOR PLANS OF "HICKOX FARM," NEAR WHITEFISH BAY, WISCONSIN.

R. C. Spencer, Jr., Architect.

of the "plutocratic" type we may adopt English or Continental ideas very largely.

The average prosperous American likes to live and entertain in a rather informal and comfortable way. He wants a big, generous living room, but does not require a "drawing room," reception room or "great hall," unless the latter is to serve as a billiard room. The living room book-cases are his library. If he requires a separate room of his own on the ground floor, it will be a little study or smoking room, or if his country place is also a farm or large estate, it will be also an office, with a private entrance from without, so that the going and com-

service wing, which may either follow the main lines of the house or be placed diagonally to them. Where accommodations are required for not more than two or three maid servants, this wing need be but one story in height, thus increasing the outlook and ventilation of the bed rooms at the adjacent end of the main house. This treatment of the service wing also accentuates the long lines of the building and tends to merge it with the ground. In such a wing, the kitchen and the laundry below usually extend entirely across, and it should be so placed that the prevailing winds in summer will carry any escaping odors



A STUDY FOR A FARM COTTAGE IN A ROLLING COUNTRY.

ing of his superintendent, gardener and other business visitors will not invade the privacy of the house.

With ample room to spread over the ground, attic bed rooms should be avoided, excepting perhaps one or two emergency bed rooms for guests placed in well lighted gables with small dormers for cross draught in summer.

One of the chief beauties of a long "rambling" house is its rich, quiet, unbroken roof lines and surfaces, for attic bed rooms without ample summer ventilation are an abomination.

The servants' rooms, including the servants' bed rooms, etc., should be in a

away from the dining room and dining porch.

Owing to the fact that a big, modern touring car requires a drive-way of at least sixty feet outer diameter, a service wing at right angles with the main house on the entrance or forecourt side is impracticable to-day, except for a very large house.

With all servants' and service accommodations in a sort of bungalow wing a service staircase in the body of the house may be dispensed with when limitation of cost renders economy of plan important.

More liberal bed room accommodations



for guests are usually required in the country than in town. Therefore, utility and good design suggests one or more porches of the loggia type with bed rooms above.

A very practical feature of some country places is a separate guest house which offers more privacy for both families and guests than is otherwise readily obtainable. (See "The Portfolio," pages 473-474.)

Almost as important as the house itself is the garage, which is making the stable almost obsolete.

Large or "show" places also require comfortable quarters for the gardener, and one or more assistants whether housed in a lodge near the entrance to the place or at some more retired point. It depends upon the character of the property to be improved and the attitude of the owner toward what may appear to some to be an ostentatious aping of old world pomp and exclusiveness. Where the place is large, the approach to the house necessarily long and the homestead concealed by trees flanking a winding road, a gardener's lodge near the entrance from the high-way is a logical, and can always be made a charming feature of the place.

Where the grounds are on a conspicuous and rather bald site, the outbuildings should be grouped as much as possible and either related rather closely to the house or else set away a sufficient distance to avoid an unpleasant farm and outbuilding effect.

The substitution of automobiles for horses has naturally suggested the intimate relation or connection of the garage to the house. There should also always be provided accommodations for one or more visiting cars and for an extra chauffeur. The connected garage may have a basement to accommodate the heating, pumping and lighting apparatus for both buildings.

A modern water, lighting and sewage disposal system is more expensive than in the case of suburban building.

A good source of water supply having been obtained, one or more large pneumatic tanks with a direct-connected gasoline-driven pump will give much better service than the old fashioned and un-

sightly wind mill. The chief difficulty is found in obtaining a good source of supply, and the possibilities of the property with regard to this important matter should be considered before purchasing.

Some years ago we designed a large country house, to be built on a high granite ledge some distance back from the sea shore. A boring for water was commenced while the preliminary sketches were in preparation. After trying for a year to strike a good supply of water at a practical depth, the owner abandoned the site entirely for building purposes. Such cases are, of course, unusual, but without a good supply of pure water, a country place can hardly be enjoyed or properly maintained.

In addition to the water supply systems in the buildings, there should be a system of underground piping with lawn sprinklers for all improved open spaces and gardens so arranged that every part can be watered from a fifty or seventy-five foot hose.

In the matter of sewage disposal, improvements have been made in recent years which seem to successfully combine the good points of both "septic tank" and "sub-surface irrigation" systems yet involving less expense than either for installation.

As to lighting—many country homes are near enough to trolley lines or small towns to secure current without the high expense of a private electric generating and storage plant. Aside from its comparative inconvenience, acetylene gas is quite as good as electricity. The latter affords much better opportunities for a pleasing design in fixtures.

Fuel gas for the kitchen and laundry is almost a modern necessity and a good gasoline gas machine should be installed in the basement of the garage or house.

As to the heating apparatus, there is little to be said which does not apply to any type of house. If it is desired to have servants live in the building during the winter so that it may be well looked after and thrown open on short notice at any time, it is a good plan to equip it with one large and one small boiler cross connected; the smaller boiler

carrying all the radiation in the service wing with just enough additional radiation in the body of the house to temper the air when the owner is away.

The experienced country house architect in handling these problems for years knows just what to do in the equipment of each place or where to go for expert advice, if he strikes a particularly knotty or unusual problem. The same sort of expert advice is at the disposal of the young chap who is wrestling with his first problem in country water supply and sewage disposal. A lot of interested people will also be more than ready to tell him why their particular tanks, pumping apparatus and disposal systems are better than any others. These practical problems having been solved and the last mechanic having packed up his tools and left the house, the work of making a beautiful country house has only just begun.

While the *planning* of every detail cannot be too completely or thoroughly done in the beginning, many details of its execution must be and same *should* be deferred until the owner has had an opportunity to live in the house and become thoroughly at home.

Because of the well-meaning but ignor-

ant zeal of the owner who thought he was improving his place, many beautiful pieces of natural woodland have been ruined by the reckless cutting out of trees and native undergrowth. It is not enough that the trimming of trees be done by a tree expert. The natural form and possibilities of a tree for *beauty* must be considered as well as its *health*.

So much has been written in prose and poetry in praise of trees that there is often danger through mistaken sentiment of saving trees which should be removed. Too many trees close to buildings are almost as bad as none at all.

Trees sprawling and awkward in shape which not only clash with the appearance of the better trees and interferes with their growth but mar the appearance of the building and obscure the good views are allowed to remain because of this mistaken sentiment. In case of doubt, however, it is well to defer the removal of a tree until the building and initial landscape work have been completed, but it is safe to assume that if your architect or landscapist condemn a certain tree as marring the composition which he has been trying to create, that tree ought to be converted into three foot lengths for the living room fire-place.



EAST FRONT OF "HICKOX FARM," NEAR WHITEFISH BAY, WIS., SHOWING WINDMILL OVER SUBTERRANEAN PRESSURE TANK FOR WATER SUPPLY.

R. C. Spencer, Jr., Architect.





# "The BVRGVNDIAN SEVEN SACRAMENTS"

A Note on a set of Tapestries  
at the Metropolitan Museum, N.Y.

By George Leland Hunter...

THE OLDEST and in many respects the most interesting large tapestry in the United States is the Burgundian Seven Sacraments, given by Mr. Morgan to the Metropolitan Museum. It is called Burgundian because woven in the first half of the fifteenth century, when the Netherlands were under the lordship of Philip the Good, Duke of Burgundy from 1419 to 1467, whose power far exceeded that of the King of France, and who met the Emperor, and the King of England, on equal terms. It is almost certainly the *Histoire du Sacrament* that the old account books show was bought in Bruges in 1440 by Philip to decorate the chamber of his son, the young Count of Charolais, known to history as the rash and unfortunate Charles the Bold, several of whose tapestries captured in battle have since been in the Swiss city of Berne.

This Seven Sacraments tapestry was originally about 17 feet high by 38 long, and contained fourteen scenes in two rows, the upper row picturing the origin of the sacraments—Baptism, Confirmation, Penance, Eucharist, Orders, Marriage, Extreme Unction—the lower row picturing the sacraments *as celebrated in the fifteenth century*. Of the fourteen scenes seven remain, in five fragments, about half of the original tapestry. Originally the Old French captions in Gothic letters ran between the upper and the lower rows (or perhaps above the upper row).

Of the five fragments two are mounted wrong side out—either through the ignorance of the repairer or because the colors on the back were much fresher than on the front, the front and back of all tapestries being exactly alike except for the

reversal of direction (the back being left-handed, so to speak), and except for the loose threads that can easily be shaved off. But in our illustrations these two fragments—the one carrying fifteenth century Baptism, and the one carrying fifteenth century Marriage and Extreme Unction—have been reversed back again by the photographer, so that they look as the weaver intended. Also, the different fragments, some of them pulled and drawn out of shape, have been illustrated as nearly as possible in their original relative positions, the gap in the middle showing where the seven missing scenes once were. The captions are also illustrated nearly in their original positions.

Originally the tapestry was bordered by a woven brick wall with floriation outside, and the scenes were separated laterally by Gothic columns. The brick wall can be distinctly seen on all the pieces except Confirmation. The fact that the jeweled inside of the brick wall is turned up and to the left, the inside of the wall on the right being invisible, shows that the designer imposed arbitrarily the viewpoint as *from below on the right*. This convention was effective in supplementing the shadows on wall and figures, which are cast by a light source above and on the left. In later centuries the *central* point of view became the custom, and the inside of the woven frame on the right was represented in high light.

Of the Baptism caption only the last third remains. Translated into English it reads:

.....rivers of scripture  
.....by holy baptism purified  
.....water of Jordan washed



"THE BURGUNDIAN SEVEN SACRAMENTS"  
A SET OF TAPESTRIES AT THE METROPOL-  
ITAN MUSEUM OF ART, NEW YORK CITY.





At ou l'usage des sacre-  
ments de mariage et de  
la sainte eucharistie.

Le mariage est un sacrement et de la sainte eucharistie en de-  
vant le pasteur et le peuple qui les mains sur - u - eul.



"THE BURGUNDIAN SEVEN SACRAMENTS"  
A SET OF TAPESTRIES AT THE METROPOL-  
ITAN MUSEUM OF ART, NEW YORK CITY.

The upper Baptism scene pictures the same sacrament as celebrated in the fifteenth century, the parents of the infant being, perhaps, portraits of Duke Philip and his wife Isabella of Portugal, who also appear in the fifteenth century Marriage scene.

Of Confirmation, the scene picturing its origin has survived, together with the first two-thirds of the caption. The caption, which I have filled out with the aid of the rhymes, reads:

*That mortals may devote themselves to virtue, prelates them (give)  
Confirmation and tonsure and similar offices of (the Law)*

*Jacob the patriarch did it, who his hands upon two boys (placed).*

The picture shows Jacob with his hands upon the heads of two boys, in the act of confirming them.

Of the two scenes picturing Penance, Eucharist, Orders, all are lost. What they looked like is suggested by Rogier van der Weyden's triptych painted on wood, in the Antwerp Museum, illustrated and described in Lacroix's *Vie Militaire et Religieuse au Moyen Age*. Another picture interesting to compare with the tapestry because of the striking similarity of costumes and damask-figured wall, is reproduced in Lacroix's *Sciences et Lettres au Moyen Age*, from a fifteenth century manuscript in the Paris Bibliothèque de l'Arsenal. It shows Philip ill in bed, entrusting the education of his son Charles to the poet chronicler Georges Chastelin.

Of Marriage and Extreme Unction, all four scenes have been preserved, on one piece those picturing their origin, on another piece those picturing their fifteenth century celebration.

The Marriage caption reads:

*The sacrament of marriage by which multiplies the human race*

*Was shown by God when he created Adam and from his rib formed Eve*

*Who was of women the first and sweet-heart to Adam.*

The upper Marriage scene shows God joining Adam and Eve in the bonds of matrimony; the lower Marriage scene, the fifteenth century celebration of the same sacrament.

The Extreme Unction caption reads:

*Also, extreme unction, which against temptation*

*By its virtue gives strength, was shown by the unction of honor*

*Given at Hebron to King David to make him of greater power.*

The upper scene shows David being anointed King at Hebron; the lower scene shows Extreme Unction being administered in the fifteenth century.

Interesting points to note are the long beards and Oriental head-dresses in the Bible scenes of the upper row; and the clean shaven faces and early fifteenth century costumes in the fifteenth century scenes of the lower row. Also, the tipping forward of the baptismal font to show the water it contains. Also, the fact that the personages are well covered with clothing, except the two being baptized. Even Adam and Eve, so often pictured nude in Gothic as well as later art (for instance, in the Mazarin tapestry lent by Mr. Morgan to the Metropolitan Museum), wear one-piece garments of plain white cloth, their bare feet sufficing to connect them with the traditional representation.

This elaboration of clothing and draperies was just as distinctive a feature of Flemish Gothic tapestries as nudity was of the Renaissance ones designed in the warmer climate of Italy by Raphael and his school, working under the influence of Ancient Roman mural paintings.

Also noteworthy from the ornamental point of view is the damask-figured wall that backgrounds the personages, and by line contrast pushes them forward into bold relief; and the tiles that give character to the floor, accentuating it by contrast with the personages upon it and with the wall behind it.

The decorative and contrast value of the jewels on the inside of the brick frame, of the pattern of the brickwork, the fascinating floriation outside, the pattern of the robes, is extreme. Everything was done by the designer of this tapestry to create a picture suited for expression on the loom in the perpendicularly contrasting threads of warp and weft—vertical weft threads and long slender hachings (hachures) against the horizontal



ribs that in tapestry mark the position of the buried warps.

The texture of the Seven Sacraments is delightfully coarse, 12 ribs to the inch, as compared with 20 in a modern Gobelin or 24 in Beauvais furniture coverings. The brilliant effects secured were due to great skill on the part of weaver and designer, and a thorough comprehension of the possibilities and limitations of tapestry texture. Coarse tapestries like this were comparatively inexpensive to make in the fifteenth century, and would be now if we had any weavers able to weave them.

Formerly the fragments of the Seven Sacraments tapestry served as a screen for the main altar of the Memorial Chapel of Ferdinand and Isabella in Granada, until in 1871 they were sold by the authorities of the chapel to the painter Fortuny. In a letter last year to Mr. Bashford Dean, curator of armor of the Metropolitan Museum, the painter Madrazo said (translated):

"There is no question that the tapestries of the fifteenth century which are now in the Metropolitan Museum in New York belonged to my brother-in-law, Mariano Fortuny, and were bought in Granada in the Chapel of the Catholic Kings in 1871. They were taken to Paris in 1875, when all of the objects in Fortuny's studio were sold at auction."

The passage of the tapestry from the Netherlands to Spain probably came about in the natural course of events, Charles V., King of Spain and Emperor, as well as ruler of the Netherlands, inheriting it through his grandmother, Charles the Bold's only child, Mary of Burgundy, who married the Emperor Maximilian after the defeat and death of her father at Nancy in 1477. Thus may a set of tapestries, complex in the origin of their design, change hands at the whimsical chances of history or fortune in a manner no less complex. The pedigree of a tapestry is never final—it can be written only to the date of its last ownership.





American Academy in Rome, Competition in Architecture, 1912 Scholarship Won by Kenneth E. Carpenter, Boston, Mass. Problem: A Navy Yard on an Island in the Southern Pacific Ocean.

## WINNING THE SCHOLARSHIP FOR THE AMERICAN ACADEMY IN ROME

### Architecture, Sculpture and Painting

#### THE PRIZES FOR THE AMERICAN ACADEMY AT ROME.

The annual scholarship for the American Academy at Rome has been awarded to the competitors presenting the *projets* in Architecture, Mural Painting, and Sculpture illustrated herewith.

An excerpt from the programme for the Architectural *projet* runs as follows:

"The subject of this competition is a Navy Yard on an island in the Southern Pacific Ocean.

"The site is supposed to be on a plateau about 20 feet above the water level, overlooking a bay which opens to the south. The land approach is from a town which lies to the east. The Navy Yard, enclosed on three sides by a wall, will be in shape a parallelogram a mile and a half by a mile in extent, its major axis being parallel to the coast. The Yard will be flanked on each side by a battery of four guns commanding the bay and the approach to the entrance. On the bay side of the Yard at the center, there will be a large basin about one-half mile in length by

a quarter of a mile in width, the south side being enclosed by artificially constructed moles, terminating in lighthouses flanking the entrance from the bay. On one side there will be a smaller basin entered from the larger one. In this smaller basin there will be two dry-docks, about 1,000 feet in length with the necessary shops, foundries, etc., in close proximity. Heavy derricks and cranes must be provided for use in dismantling and fitting out ships.

"Mooring for torpedo boats and submarines are to be provided. In the large basin there will be a landing place for boats, leading up to the administration buildings and offices."

The programme subject given for the mural painting and for the essay in sculpture was an allegorical rendering of "Morning," Mr. Eugene F. Savage of Chicago, Ill., winning the prize for painting, with a remarkably well-drawn and well-composed entry, unusually mature for competition work; Mr. John Gregory of New York winning the sculpture prize, with an entry not quite on a par, perhaps, with the painting.



American Academy in Rome, Competition in Sculpture. Subject: "Morning," Won by John Gregory, New York.

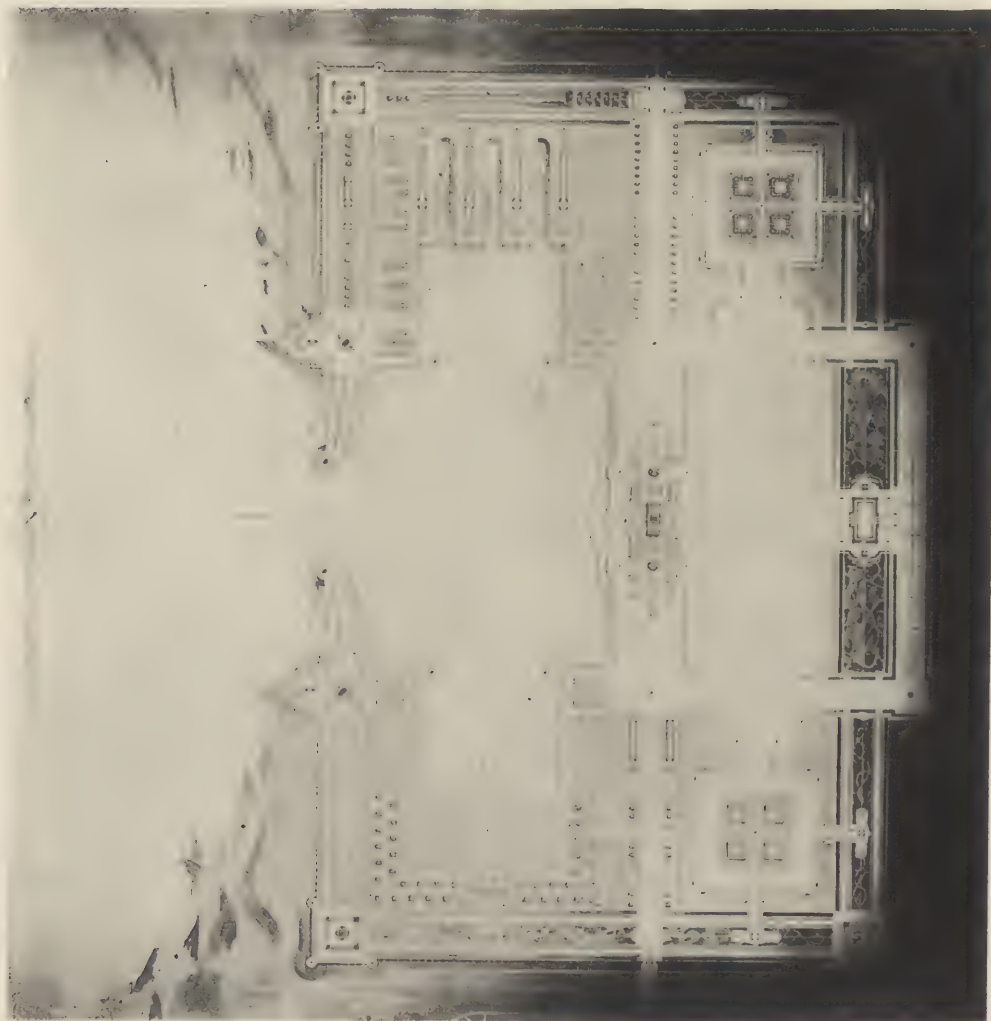




THE AMERICAN ACADEMY IN ROME, COMPETITION IN PAINTING, 1912.  
SUBJECT: "MORNING." WON BY EUGENE F. SAVAGE, CHICAGO, ILL.



SECTION.



PLAN.

American Academy in Rome, Competition in Architecture, 1912.  
Scholarship won by Kenneth E. Carpenter, Boston, Mass.  
Problem: A Navy Yard on an Island in the Southern Pacific Ocean.



# EARLY AMERICAN CHVRCHES

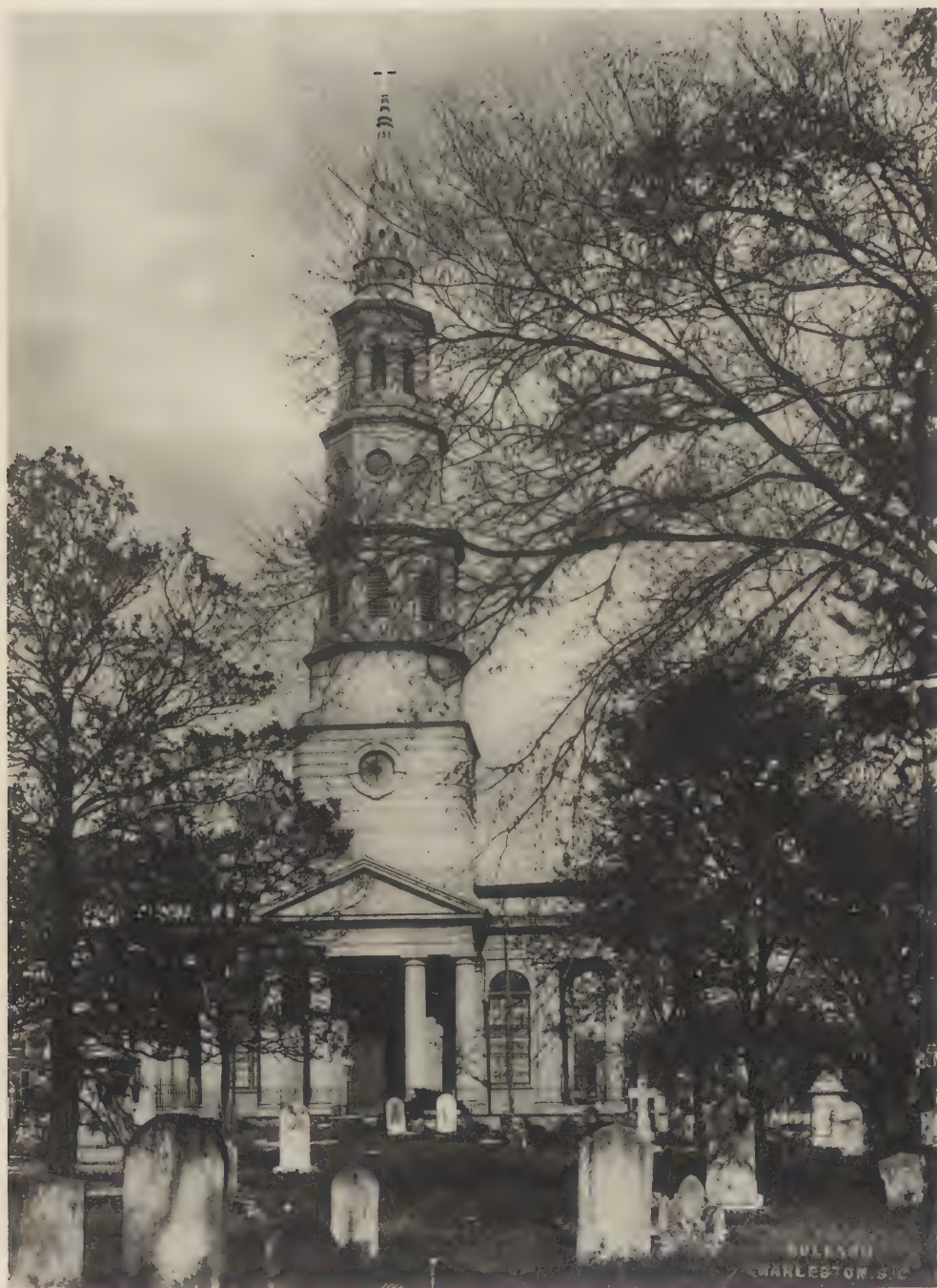
## PART XI

St. Phillip's Church.....Charleston, S.C.  
The First Reformed Church...Hackensack, N.J.  
The North Reformed Church...Schraalenburg, N.J.  
The First Reformed Church...New Brunswick, N.J.  
BY AYMAR EMBURY, II.

THE HISTORY of the Episcopal church in America is widely different from that of the other sects, since the Episcopal church was founded and directed from the Home Country, while the other churches were instinctive manifestations of the faiths of their congregations. For example, in South Carolina, the charter under which the colony was founded, granted in 1615 to the Lord's Proprietors, gave to them all the patronage and the power to name and appoint ministers of the churches erected in their territory, and buildings for the Episcopal faith were the only ones then permitted to be erected in South Carolina. The date of the first building is not definitely known, but it is known that none existed prior to 1682. The first church constructed was, however one of the congregation of St. Phillips' and was built where now St. Michael's stands. It was constructed of black cypress upon a brick foundation, and was said to have been fine and stately, and surrounded by a neat white palisade fence. The second building was opened for worship on Easter day, 1723, and was burned in 1835, and the present building, which succeeded the second, was built in 1837, from designs by a Mr. J. Hyde, architect. It is built of brick on the original foundation, except that the eastward or chancel end was extended twenty-two or twenty-three feet beyond that of the old church, and the floor raised from the ground about three feet. The capacity was about twelve hundred sittings. The design of the former building with the three characteristic porches on the north, south and west was repeated with four

Doric columns supporting the entablature and pediment; the square tower with three stages of octagonal sections was also a feature of the old building but the spire was not a portion of the old. This spire was designed by Edward B. White. The same orders of architecture in the old building were retained, but for square piers with Corinthian pilasters were substituted Corinthian columns with capitals in carved wood.

The interior of the church was in general copied after that of St. Martins-in-the-Fields, London, and was declared to be so copied by a meeting of the congregation, although as to whether the idea originated with the congregation or from their architect we cannot definitely say. Both the interior and the exterior are finished in stucco and constitute one of the most agreeable and excellent examples of old stucco work in this country. The building was large, being 120' x 62', without the porches, and 114' x 56' inside; its cost was \$84,200, exclusive of the steeple. Its walls include memorials to a number of very famous Americans, including Senator John C. Calhoun, Bishop Gadsen, General Moultrie and others. During the Civil War the building suffered severely from bombardment and it is interesting to note that the pastor of the church in 1897, the Reverend Dr. Johnson, was the engineer officer of the Confederate troops then holding Fort Sumter, and when Charleston finally surrendered to the Federal troops, Bishop Howe, rector of the church at that time, was banished from the city for refusing to use the prayer for the Presi-



ST. PHILLIP'S CHURCH.  
CHARLESTON, S. C.





ST. PHILIP'S CHURCH.  
CHARLESTON, S. C.



FIRST REFORMED CHURCH,  
HACKENSACK, N. J.





FIRST REFORMED CHURCH,  
HACKENSACK, N. J.

dent of the United States, as his predecessor, Bishop Smith, had been banished eighty years before when the British troops entered the city, for refusing to pray for the King of England. In the Charleston earthquake in 1886 the building was badly shattered and was repaired in its present condition. In the cemetery of the church have been buried a number of notable Americans, Robert Daniel, Governor of South Carolina; George Logan, William Rhett, who defended Charleston

against the Spanish invasion in 1706, and the pirates in 1718; four chief justices; Roger Pinckney; Rawlins Lowndes, a Governor of the State; Edward Rutledge; James Pinckney, Major General in the War of 1812; Dr. Prioleau; Edward B. White, the architect; Admiral Shubrick; Commodore Ingraham; United States Supreme Court Justice Johnson; three bishops; Colonel De Berniere of the English Army, and many others only less distinguished.

## THE FIRST REFORMED CHURCH

Hackensack, N. J.

## THE NORTH REFORMED CHURCH

Schraalenburg, N. J.

## THE FIRST REFORMED CHURCH

New Brunswick, N. J.

For the most part the early population of New Jersey, especially in the counties in the neighborhood of New York, was by ancestry Dutch. It was a race comprising no wealthy citizens, but many well to do farmers, and the condition of the people is reflected in their substantial and comfortable houses, as well as in their churches; which were of ample size to accommodate their congregations, very well built, but not extraordinarily well finished or well designed. The oldest of these three churches is that at Hackensack, which is, and has been for many years, the county seat of Bergen County. The congregation of the First Reformed Church of Hackensack was organized as early as 1686, and the first building which was erected on the present site was constructed in 1696. The early building was a substantial stone structure, and when it was rebuilt in 1726, the original proportions were retained, and the stones from the original building incorporated into the new; the structure thus built in 1726

forms, in part, that illustrated in the photograph. Since 1726 the building has been three times enlarged, in 1791, 1837 and 1867, but care has been taken in the enlargement to follow the original scheme, and there has been no substantial change from the historic design. This building may be taken as typical of a considerable number of churches in Bergen, Essex, Passaic and Hudson Counties, and some of the rather unusual forms noticeable in this building are so typical of a comparatively large number of buildings which differ slightly from it, as to make further illustration of them not worth while. It will be noticed that while this building was erected during the Colonial period, there is little of what we regard as Colonial either in its interior or its exterior. The enormously thick stone walls are pierced by pointed windows of semi-Gothic type with wooden tracery suggesting Gothic forms. The openings are formed with brick with the sash and doors set close to the exterior walls and a deep reveal





NORTH REFORMED CHURCH,  
SCHRAALENBURG, N. J.



NORTH REFORMED CHURCH,  
SCHRAALENBURG, N. J.





FIRST REFORMED CHURCH,  
NEW BRUNSWICK, N. J.



FIRST REFORMED CHURCH,  
NEW BRUNSWICK, N. J.

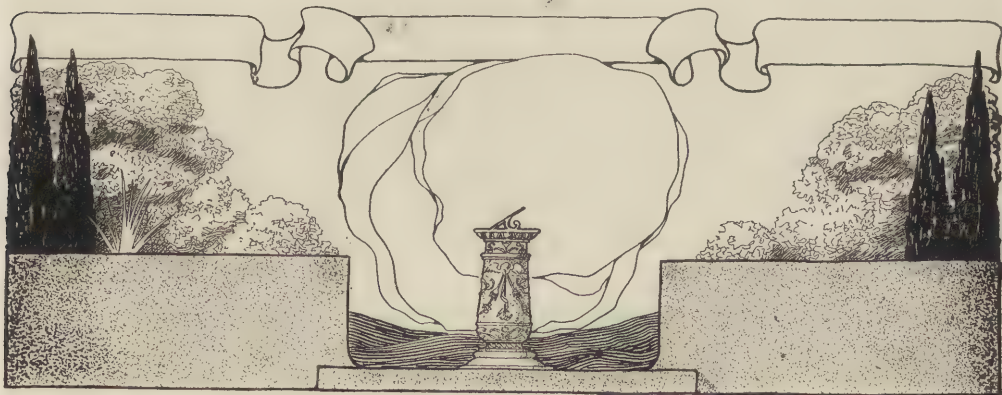


on the interior. The original type of ceiling we cannot be sure of, but it is believed that it was not dissimilar from that now in use; the rather heavy square tower terminates one end with a small octagonal lantern and spire above. These features are common to practically all the churches in the territory above indicated, and this may be due to some belief perhaps current at that time and in that locality, that ecclesiastical architecture of all kinds required a certain Gothic treatment. That there may be some truth in this view is indicated by the fact that the two Newark churches before illustrated, one Presbyterian and one Episcopalian, both had pointed arches included in their design. It may also be, and more likely is, due to the fact that this old church on the Green at Hackensack calls itself the "Mother" church of sixteen other churches, of which fifteen were constructed before 1814, and all of which resemble in the main the parent church, there having been evi-

dently a desire on the part of their builders to follow what was to them the perfect type of architecture.

The Schraalenburg church was one of these subsidiaries, the congregation having been formed in 1724, and the church building erected in 1801; the small porches on either side of the tower are of course new.

The First Dutch Reformed church at New Brunswick was a separate congregation, founded in 1703, as the Three Mile Run congregation, and organized in its present form in April, 1717. The church illustrated in this article is the second built on the site, and was constructed in 1812, the tower probably being added later, as it contains internal evidence of its design under the influence of the Greek Revival. The building itself is perhaps the most picturesque of all the Dutch Reformed churches in New Jersey, and both in the interior and exterior is agreeably detailed, although exceedingly simple.





TERRACE STAIR DETAIL, RESIDENCE OF  
JOSEPH E. STEVENS, ESQ., TUXEDO PARK,  
N. Y., WALKER AND GILLETTE, ARCHITECTS



PORTFOLIO OF  
CURRENT ARCHITECTURE

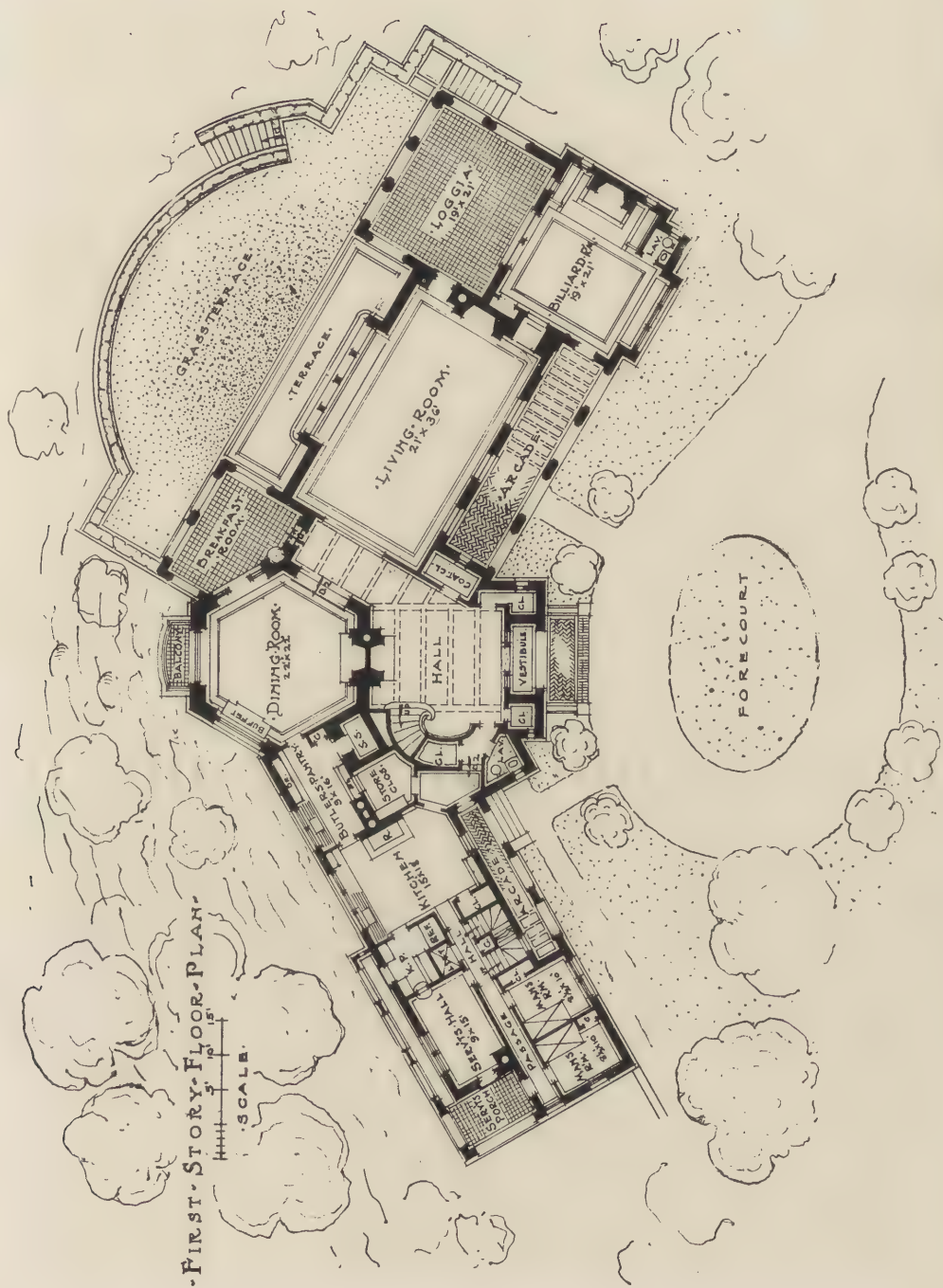


A WINDOW DETAIL.  
JANSSEN AND ABBOTT, ARCHITECTS.



RESIDENCE OF JOSEPH E. STEVENS, ESQ.,  
TUXEDO PARK, N. Y., WALKER AND GILLETTE, ARCHTS.





FIRST STORY FLOOR PLAN

SCALE  
1" = 15'

FIRST FLOOR PLAN AND TERRACE LAYOUT, RES-  
IDENCE OF JOSEPH E. STEVENS, ESQ., TUXEDO  
PARK, N. Y., WALKER AND GILLETTE, ARCHTS.

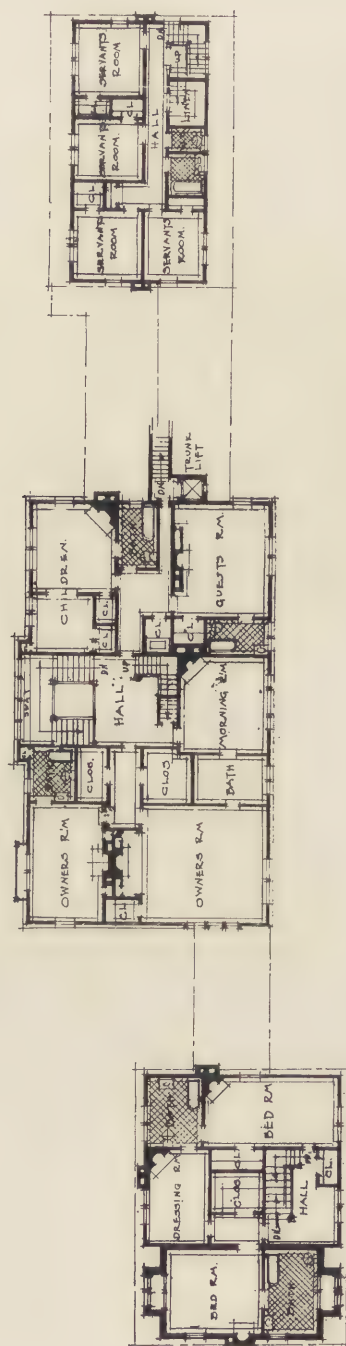
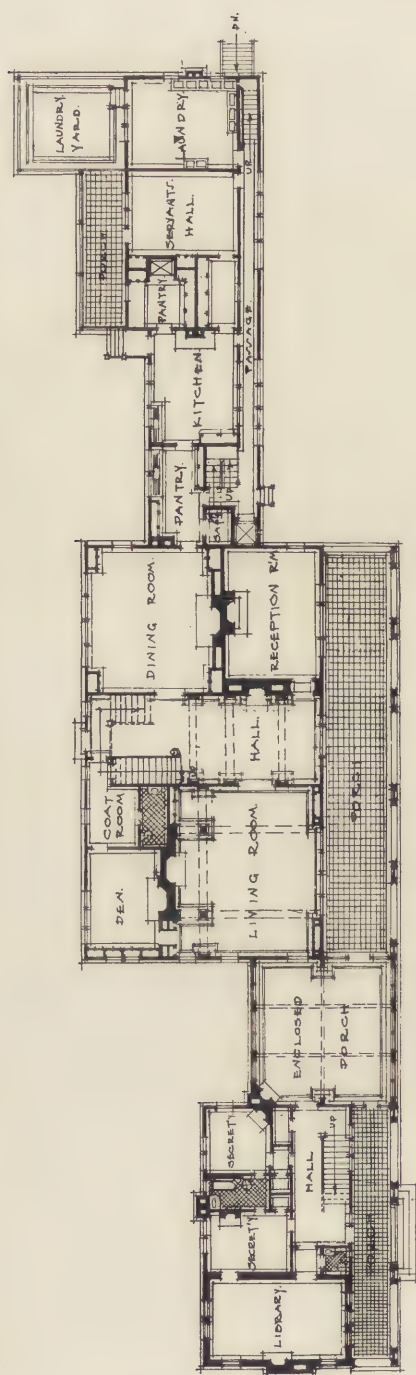


RESIDENCE OF JOSEPH E. STEVENS, ESQ.,  
TUXEDO PARK, N. Y., WALKER AND GILLETTE, ARCHTS.





DINING-ROOM. RESIDENCE OF JOSEPH E. STEVENS, ESQ.,  
TUXEDO PARK, N. Y., WALKER AND GILLETTE, ARCHTS.



FLOOR PLANS, RESIDENCE OF RALPH PULTZER, ESQ.,  
MANHASSET, L. I., WALKER AND GILLETTE, ARCHTS.





RESIDENCE OF RALPH PULITZER, ESQ., MANHASSET, L. I.  
Walker and Gillette, Architects.



DETAIL OF BACHELOR'S WING, RESIDENCE OF RALPH PULITZER, ESQ., MANHASSET, L. I.  
Walker and Gillette, Architects.



Photo by Floyd Baker.

RESIDENCE OF HENRY F. GODFREY, ESQ.,  
ROSLYN, L. I., WALKER AND GILLETTE, ARCHTS.





GARDEN FRONT DETAIL, RESIDENCE OF  
HENRY F. GODFREY, ESQ., ROSLYN, L. I.  
WALKER AND GILLETTE, ARCHITECTS.



ENTRANCE FRONT DETAIL, RESIDENCE OF  
HENRY F. GODFREY, ESQ., ROSLYN, L. I.,  
WALKER AND GILLETTE, ARCHITECTS.



## THE ARCHITECT'S LIBRARY



It is the purpose of this department to keep the readers of the "Architectural Record" in touch with current publications dealing with architecture and the allied arts, describing not only literary, but practical values.

"*The Village Homes of England*," by Sydney R. Jones. An interest in the English type of country house, from the point of view of picturesque qualities, has been steadily maintained in this country for many years, and until an "American" architecture shall have evolved itself naturally from the inner consciousness of American designs, the English type will continue to be a subject for sincere and careful study by architects.

Granting at the outset that there are differences of climate, of social institutions and the like, and that most of the building materials which contribute to the charm of English domestic architecture are unobtainable in this country, there is still an element of the "picturesque" which is well worth emulation.

Domestic architecture in England may be divided roughly in two broad divisions—into the large manor house or "country-seat" and the "village home" or "cottage" type, and it is the latter which forms the subject of

the very interestingly prepared book under consideration.

In arranging its contents, Mr. Holme, the editor, has shown a nice sense of the importance of detail that should appeal in direct terms to the architect. Neither in text nor in illustration does the treatise ramble vaguely into generalities, or fall to the plane of a mere picture book.

The houses which are shown are divided as to locality, and, more important, as to construction, the first parts taking up "Brick-work," "Flint-work," "Timber-work" and "Stone Masonry" in over seventy-five houses. "Pargetting," or ornamental plaster-work as applied to exteriors, and "Thatching," are carefully discussed and practically illustrated. Under "Metal-work" and "Wood-work" are shown typical examples of the hardware

and the furniture of the English "Village Home," and the subject as a whole is concluded with a chapter on "Gardens."

As a work of reference the value of the book depends upon the fact that its illustrations are not from photographs, where much detail is lost, but from peculiarly lucid pen-drawings by the well-known English draughtsman, Sydney



A DETAIL OF BRICK, STONE, AND  
"FLINT-WORK."

(From "Village Homes of England.")



AN ILLUSTRATION BY SYDNEY R. JONES.  
(From "Village Homes of England.")

R. Jones. In these drawings it would seem that the primary object in their execution must have been to give as much information as possible. In the many details of masonry this is keenly evidenced, though it forms the most salient feature of the draughtsmanship throughout, the book containing twelve interesting color-plates in addition to its hundred and sixty-two pages of pen-drawings.

Too much stress cannot be laid upon the peculiarly facile accuracy which Mr. Jones shows in these drawings. From the clear and direct manner in which he shows all mouldings—a manner so clean-cut as to make transcription in "F. S. D." an easy matter, one would almost suspect that he is not entirely unfamiliar with the niceties of the draughting board in the architectural office. His drawings are not those of the artist-architect, who cares more for the "profile of the roof," and the vines over the door, but are rather those of the architect-artist, who seizes first the beauties of detail considered in its strictly architectural sense, and, secondarily, the more purely picturesque aspects. The drawings are not of architecture seen through the aesthetically dim glass of

art, but of art placed under the thrice-clear magnifying glass of the architect—and in this lies their peculiar value (to quote our classic Raguenet) as "Documents and Materials of Architecture."

"*The English Staircase*," by Walter H. Godfrey. It is doubtful if any one detail of design calls for more careful study than the laying out of a staircase which shall be at once practical and graceful, and when it is also required to add historic accuracy, the problem is one not to be dismissed hastily.

Possibly with this in mind, Mr. God-



DETAIL OF A GABLE—AN ILLUSTRATION  
BY SYDNEY R. JONES.  
(From "Village Homes of England.")





A COTTAGE INTERIOR, DRAWN BY SYDNEY R. JONES (FROM "VILLAGE HOMES OF ENGLAND.")

frey has prepared a careful treatise on the subject, with a sub-title which defines the book as "An Historical account of its characteristic types to the end of the XVIII century." The book is copiously illustrated by photographs, and most valuable of all, measured drawings, in addition to numerous detail perspective sketches.

Perhaps it is safe to say that the staircase, owing to its place in the main hall, is the keynote of the house—certainly no failure could be so constantly evident in any other part of the interior. "To the architect the staircase has a special appeal. It is the 'nomad' among the many features of domestic architecture. Everything else yields to the horizontal and vertical lines which confine the greater part of architectural art. But the staircase persists in escaping from bounds and, running in an oblique direction from floor to floor, it presents an equally difficult puzzle to the Gothic and Classic designer. This rebel element in

its construction accounts for the surprises which its history has in store, and for all the apparent inconsistencies in its development."

Mr. Godfrey commences his treatise with the stairway in the castles of Medieval England, followed by the very different aspect which became apparent in the early Renaissance, which saw the rise of the Jacobean style, in all its rich dignity of detail. The development is consistently pursued through the transitional period of Georgian, with an additional chapter on staircases of wrought iron.

It would seem that much care and a scholarly mind governed the selection and presentation of the illustrations, as in most English books of this type. Entire plates are given to such details as newels, strings and balusters, for their greater clearness; many single bits appear through the text. The photographs are reproduced by a process giving far finer detail than half-tone, for the book is designed for the practitioner rather



THE STAIR IN WOLSELEY HALL, STAFFORDSHIRE, ENGLAND.  
(From "The Staircase," by W. H. Godfrey.)

than the dilettante, wherein lies its value as a working reference on the draughting table.

*"The Renaissance in Italy, France and England,"* by F. M. Simpson.

The architectural interest centering in the varied expressions of the great Renaissance is of a perennial sort—and so complex and far-reaching was that great movement that new lights thereon are ever welcome.

F. M. Simpson, Fellow of the Royal Institute of British Architects, is the author of an exhaustive and scholarly series which he calls *"A History of Architectural Development."* The first volume dealt with architecture "Ancient, Early Christian, and Byzantine," the second with "Medieval Architecture," and now the third volume is to hand, presenting a comprehensive study of "The Renaissance in Italy, France and England." The Italian Renaissance has played so important a part in the development of the work of McKim, Mead and White, Charles A. Platt, and John Russell Pope, and the Renaissance in

France has been so inseparable from our idea of the works of Warren and Wetmore, that the lay reader, as well as the architect, must necessarily be deeply interested in the subject from historical and analytical viewpoints.

Mr. Simpson follows his introduction with "The Rise of the Renaissance in Florence," and with a most interesting chapter on "Early Florentine Palaces (1430-1520)." The development is further traced in historical continuity, through secular and ecclesiastical buildings in Italy, until the ninth chapter introduces "The Early Renaissance in France," followed by "The Architecture of the Louis (1625-1780)." The next three chapters take up "The Renaissance in England," "Inigo Jones, Sir Christopher Wren, and London Churches," and "A Century of English Architects and Their Buildings (1670-1770)." "The Nineteenth Century in England: A Postscript," terminates the book, to which great practical value is added by the lucidity of its diagrams, photographs and line drawings.





**THE  
AVERY LIBRARY  
AT COLUMBIA  
UNIVERSITY.**

Of particular interest to architects is the new building of the Henry O. Avery Memorial Library, not only because it is exclusively an architectural library, and has the best collection of architectural books in the country, but because it is in a sense the official library of the architectural profession, inasmuch as Glenn Brown, Secretary of the American Institute of Architects, is Chairman of the Purchasing Committee of the Library. The other members of the committee are Austin W. Lord, Professor of Architecture in Columbia University, and Dr. William Dawson Johnston, Librarian of Columbia University. The library was founded in 1890 by the late Samuel P. Avery, of New York, and his wife, Mary O. Avery, as a memorial to their son Henry Ogden Avery, who died April 30, 1890. The nucleus of the collection was the volumes relating to architecture and the decorative arts, and other professional books owned by Henry O. Avery, who was an independent practicing architect in New York City from 1883 to 1890, was an active member of the Architectural League of New York, and of the Archaeological Institute of America, and was a frequent writer on art topics. He was born in Brooklyn, January 31, 1852, and after a course in the Cooper Union schools, went into the office of Russell & Sturgis in 1870 as a student of architecture. On Sturgis's advice, he went to Paris in 1872 and studied under Professor Jules Andre in the Ecole des Beaux Arts. Returning to New York after seven years, he entered the office of Richard M. Hunt, until he set up for him-

self in 1883. In founding the library, Mr. Avery's parents gave, in addition to his collection of books, the sum of \$15,000 for the immediate purchase of books; and the sum of \$15,000, afterward increased to \$25,000, as a permanent fund. This has since been increased by other gifts. The new building, 150x57 feet, is also the gift of the Avery family in the person of Samuel P. Avery, son of the founders. It will be fully illustrated and described in the January number of The Architectural Record. The architect is Mr. Kendall, of the firm of McKim, Mead & White, to whose genius is due the beauty and fitness of the buildings of Columbia University.

**A FEDERAL  
APPOINTMENT.**

The President's appointment of B. S. Anderson, of Chicago, to fill the vacancy on the Federal Commission of Fine Arts which was occasioned by the death of Daniel H. Burnham, created surprise. This was not because Mr. Anderson was known to be unfit for the position. It was because he was known so little. He is a young man, who successfully assisted Mr. Burnham in the replanning of Manila, and in the construction of the Union Station at Washington. Through these undertakings, Mr. Taft had come to know him and to feel confidence in his ability. It remains for Mr. Anderson to justify this confidence, and certainly he will have many well-wishers. There may at least be a reasonable expectation that his sympathies will lie with the Park Commission Plan for Washington.



THE STATE EDUCATION BUILDING, ALBANY, N. Y.  
PALMER AND HORNBOSTEL, ARCHITECTS.



**THE NEW  
STATE  
EDUCATION  
BUILDING AT  
ALBANY, N. Y.**

It is unfortunate that a building of the importance and dignity of the State Education Building at Albany should present any features which might be deplored, when it presents as well so many points of excellence. Its relation to the existing grade has been worked out with frank reference to the problem and distinct grace and ease of effect, and the impression of the long colonnade of the main facade leaves nothing to be desired. The fenestration and detail in the wall behind the colonnade is excellently in character with a building of this type, being at once reserved in general feeling and far from meagre in detailed embellishment.

It would seem a fair open question, however, to query the propriety, on grounds either of classic precedent or superficial appearance, of the inordinately stilted frieze, which is too high for an entablature member and too low for a story, and to query as well the triple column at the corners. Such an arrangement, in any type of building other than a pavilion or a "garden temple" cannot but give a feeling of weakness. A monumental building must be, if nothing else, monumental in character, and a building which finds the bases of its design in classic precedent, can ill afford to ignore this precedent in such matters as columniation and entablature proportions. A rendering can readily enough be free and curative without being inaccurate, and may even be both without being unpleasing, though it must come to be generally conceded that classic precedent is an edged tool, in the use of which discretion may be said to be the better part of valor.

**"THE APART-  
MENT HOUSE  
MEDAL."**

These awards of medals and honorable mentions are made to the owners. It is customary for them to award one medal to the class of apartment houses more than six stories in height and one medal to the class of apartment houses six stories or less in height, giving two honorable mentions to each of the above two classes.

The owners of apartment houses desir-

ing to enter their buildings for these awards may do so by sending to the Secretary of the New York Chapter at any time previous to October 1st photographs of completed buildings, and the judgments for the awards will be made during the month of October and medals and certificates of honorable mentions presented in January of the following year.

The points for consideration in making the awards are simplicity, good proportion, artistic and practical use of inexpensive materials, the avoidance of imitation or sham materials, the adaptability of design to site, and the satisfactory solution of the necessary utilitarian features, such as fire escapes, tanks, bulkheads, awnings, etc., thus making a competition that interests all and tends to produce results, both practical and artistic.

Any apartment house which has been erected within the Boroughs of Manhattan and the Bronx and shall have been completed within three years previous to October 1st is eligible for judgment, provided it has not received a medal or honorable mention in the preceding year.

These medals are of bronze, inscribed with the owner's name and the location and name of the apartment house, and are accompanied by a certificate setting forth the considerations of the jury in making the award. The owners of apartment houses receiving medals may have inscribed on their buildings the following:

APARTMENT HOUSE MEDAL,  
(date)

AWARDED BY THE  
NEW YORK CHAPTER  
OF THE

AMER. INSTITUTE OF ARCHITECTS.

The certificates of honorable mention are inscribed on parchment with the name of the owner, location and name of the building and the considerations of the jury, and the owner may have an inscription on the building similar to that for the medal, using the words "Honorable Mention" instead of the word "Medal."

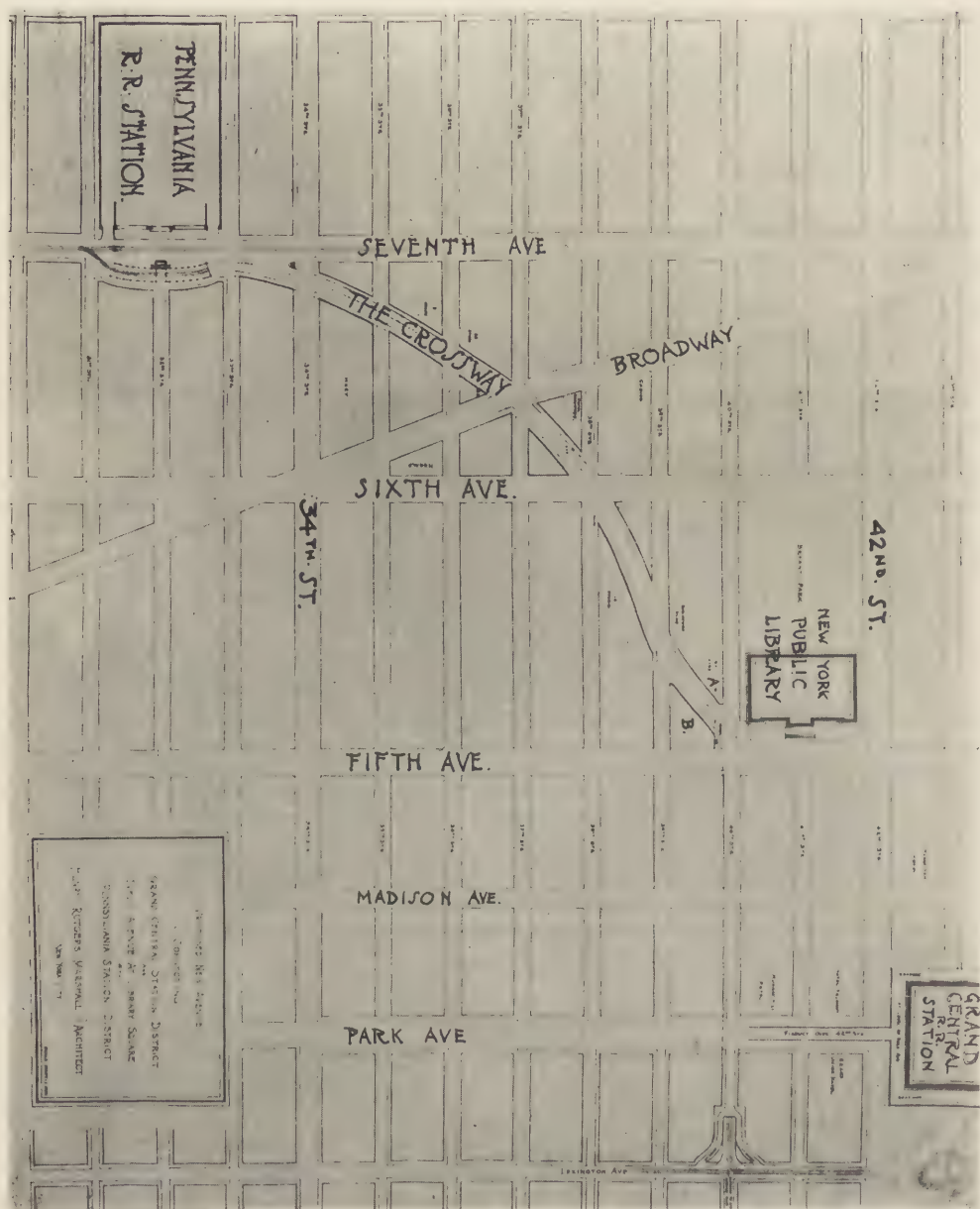
The jury making the awards consist of nine members:

C. Grant La Farge, President of the New York Chapter.

Robert W. De Forest, President of the Art Commission.

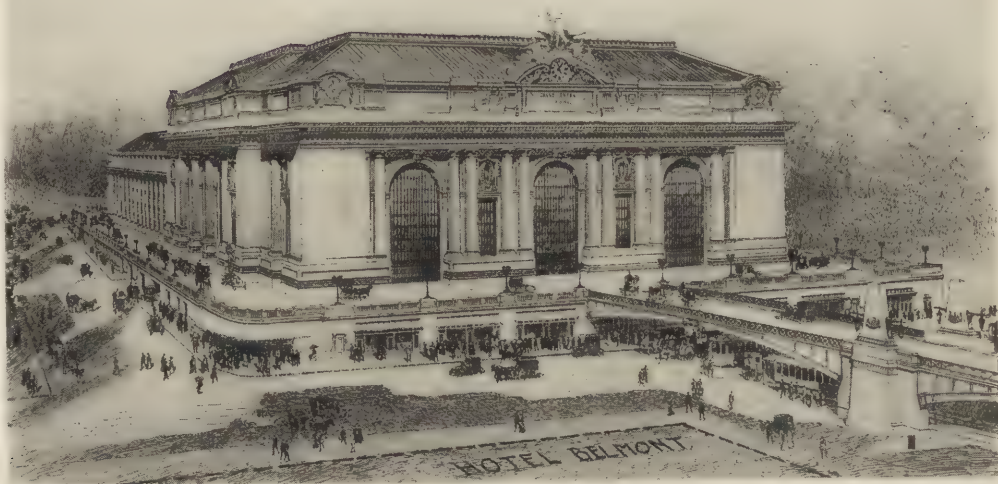
John J. Murphy, Tenement House Commissioner.

Five members of the New York Chapter, and Egerton Swartwout, 244 Fifth Avenue, Secretary of the New York Chapter.



STREET PLAN FOR "THE CROSSWAY," THE PROPOSED NEW STREET FOR NEW YORK CITY.  
HENRY RUTGERS MARSHALL, ARCHITECT.





THE NEW GRAND CENTRAL RAILROAD TERMINAL, APPROACHED FROM A BRIDGE OVER 42ND ST., AT PARK AVE. REED AND STEM, WARREN AND WETMORE, ARCHITECTS.

**"THE CROSSWAY," CIVIC IMPROVEMENT FOR NEW YORK CITY.**

It is understood that the projected diagonal avenue between the terminal station of the Pennsylvania and Grand Central Railroads proposed by Henry Rutgers Marshall, architect, is under consideration for definite action. Inasmuch as such a project may be said to affect the development of the city in many ways, it is interesting to print herewith the memorandum presented by the architect, together with a plan and other drawings relating to the proposal:

"It is evident that the public convenience would be greatly served, and the districts involved greatly benefited, if a diagonal avenue were cut to connect the southwest and northeast parts of the city at some point below Central Park.

"THE CROSSWAY." It is proposed to construct such an avenue from Fortieth Street and Fifth Avenue to Seventh Avenue and Thirty-first Street. This location is suggested:

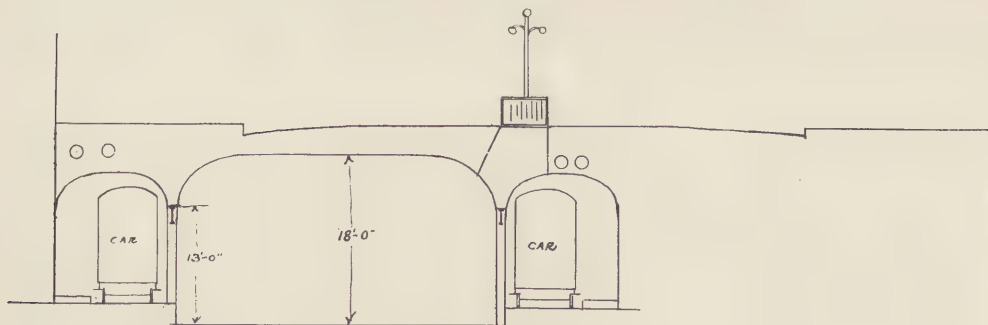
1st. Because it would meet the demand for a connection of the Pennsylvania Railroad Station, the commercial district adjacent thereto, and the ocean steamer and freight piers on the North River south of Thirty-first Street; with the Grand Central Railroad Station, and the rapidly developing region north of the same; a demand which is certain to be permanent.

2nd. Because, if cut on a curved line, as per the plan suggested, it can be constructed at a minimum cost. It would cross Broadway and Sixth Avenue at their intersections with Thirty-seventh and Thirty-eighth streets respectively, and if constructed at once would avoid all expensive modern buildings, except the Knox building at Fortieth Street and Fifth Avenue. Any diagonal avenue cutting into Fifth Avenue must of necessity involve the taking of valuable property on that avenue; but at this point, because of the open ground at the south of the Public Library only one building need be taken.

3rd. It would not be necessary to carry the new street east of Fifth Avenue, for the new viaduct over Fortieth Street, connecting upper and lower Park Avenue, ends at Fortieth Street; and by narrowing the sidewalks, and widening the roadway, in Fortieth Street from Park to Fifth avenues, the cross connection would be completed.

It is proposed to make the width of the roadway 60 feet, 5 feet wider than that of Fifth Avenue. Part of this extra width, in the middle of the road, would be used for cab stands; and part for ventilation openings to the sub-surface road referred to below.

THE SUB-SURFACE ROAD. It is proposed to construct a sub-surface road under "The Crossway" and Fortieth Street to Lexington Avenue, which at that point is about on the level with the tunnel under



GENERAL SECTION THROUGH SUB-SURFACE ROAD  
UNDER THE CROSSWAY "LOOKING WEST."

Henry Rutgers Marshall, Architect.

Park Avenue, carrying the car tracks of the Fourth Avenue line. At the south end this sub-surface road would rise to the level of Seventh Avenue by a gentle grade between Thirty-first and Thirty-third streets on a plaza in front of the Pennsylvania Station. Thirty-second Street at Seventh Avenue would be bridged for foot passengers over this sub-surface road, and vehicular traffic at this point would be carried down an easy grade north and south, reaching the level of Seventh Avenue opposite the carriage entrances of the railroad station.

An entrance to this sub-surface road by an easy grade would be made at Sixth Avenue and Thirty-eighth Street. The easterly outlet at Lexington Avenue would also be reached by an easy grade. A vast proportion of the slow moving cross town traffic which is now forced to pass through Forty-second Street would be thus diverted.

The width of this sub-surface road would be 50 feet, sufficiently wide to accommodate two lines of trolley tracks and four lines of vehicles. It would be brilliantly lighted by electric light, and ventilated by openings in the middle of "The Crossway" over it, as above referred to.

The trolley tracks would carry the Lex-

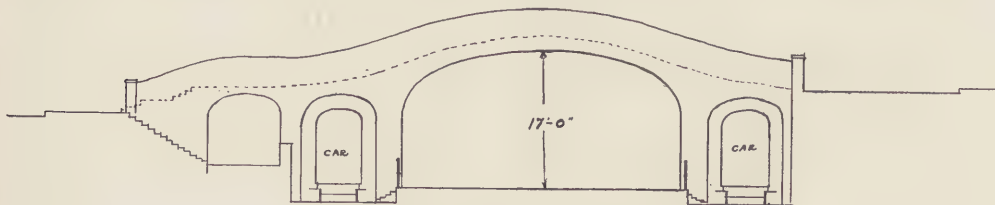
ington Avenue line directly to Seventh Avenue at the Pennsylvania Station, connecting there with the station of the Rapid Transit line, and at Fortieth Street and Park Avenue with the Madison Avenue trolley line. There would be stairways to the streets at important points.

As this sub-surface roadway would be protected from the weather, and unobstructed by cross streets, it would attract slow moving traffic, and would thus materially reduce the congestion on Fifth and Sixth avenues, which is mainly due to the obstruction caused by slow moving cross town traffic.

The immense convenience to the public of the sub-surface trolley connection between Lexington and Seventh avenues would itself warrant its construction.

If this double roadway is constructed at once it can be done very economically. As laid out only one expensive modern building would be taken on the whole line, most of the buildings to be condemned being old structures not over five stories high.

Its cost would be offset by the added values given to the property adjacent to it; for it would open up a large district for valuable improvement west of Fifth Avenue;



32<sup>ND</sup> STREET FOOT BRIDGE  
ACROSS "THE CROSSWAY."  
AT 7<sup>TH</sup> AVENUE.

Henry Rutgers Marshall, Architect.



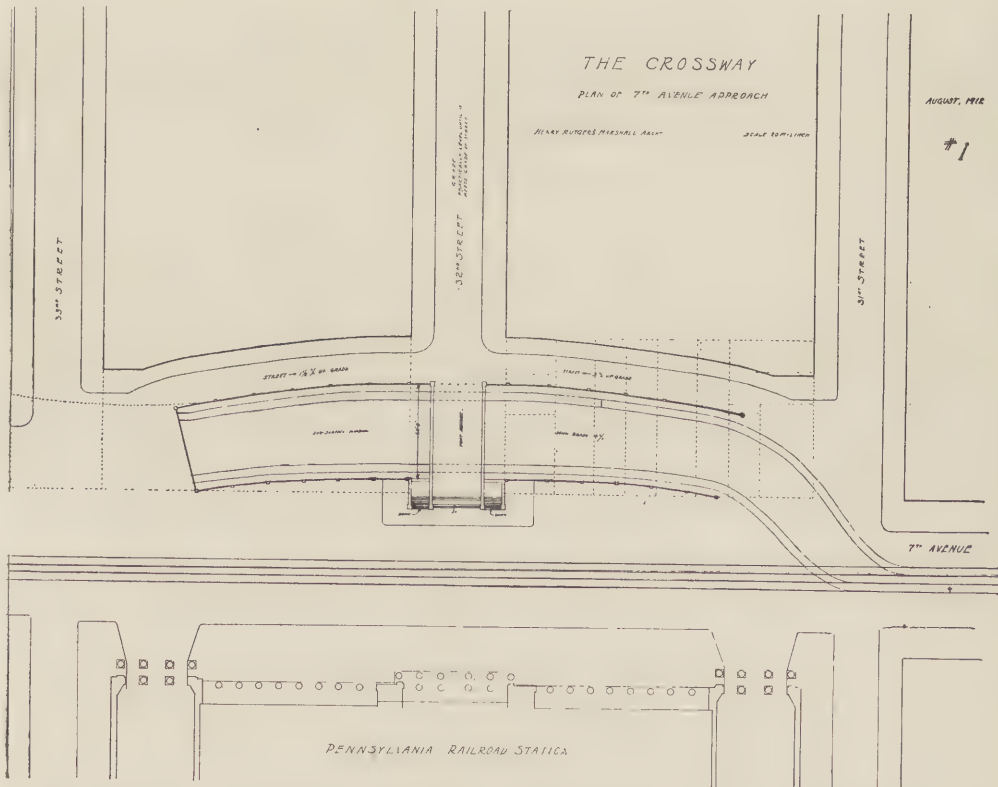
and, as it would tend to concentrate attention upon the region of Fifth Avenue itself, would be of advantage to property on this notable thoroughfare.

The aesthetic advantages of the proposed scheme are self-evident; and civic beauty is an important asset to a city.

The curved avenue would break most agreeably the monotony of our gridiron city plan; thus adding to the interest of the parts of the city directly affected. The view down "The Crossway" from Fifth Avenue at the Library Plaza would add much to the artistic value of this centre of interest, and would emphasize the importance of Fifth Avenue itself. The crossing at Broadway would become a new centre of interest, especially in the fact that from this point a fine view would be obtained of the monumental Pennsylvania Railroad Station, which itself would gain greatly in value by the construction of the plaza in front of it, as indicated on the plan."

Among architects who have signed a letter to the Hon. George McAneny, advocating the carrying out of the project are Messrs. A. W. Brunner, Grosvenor Atterbury, Henry Bacon, W. A. Boring, J. Cleveland Cady, Cass Gilbert, Thomas Hastings, C. Grant LaFarge, William R. Mead and George B. Post. Sculptors and painters are represented among the signatures by Messrs. Daniel C. French, Karl Bitter, Herbert Adams, J. W. Alexander, E. H. Blashfield, C. W. Turner and the late F. D. Miller.

Upon consideration of the plan it would seem highly desirable to park the points marked "A" and "B" on the plan, affording a more adequate setting for the Public Library, as well as an oasis midway between Madison Square and the Plaza. A semi-monumental treatment of these spaces, with well-studied planting, would also form an effective portal at this end of "The Crossway," and might well warrant the additional cost involved.



PROPOSED ADJUSTMENT OF GRADE AT THE PENNSYLVANIA RAILROAD TERMINAL, "THE CROSSWAY." HENRY RUTGERS MARSHALL, ARCHT.

**THE ARCHITECTURAL CHAIR  
OF COLUMBIA  
UNIVERSITY**

That Mr. Austin Willard Lord has accepted the Professorship of Architecture to the University of Columbia is a source of congratulation. For some considerable time it has been felt that this section of the work was growing altogether beyond the strength of the present management, able and patient though it has doubtless been. Schools grow and with them the responsibilities, as well as the opportunities, rapidly increase.

"I think you may classify me as a modernist," says Mr. Lord with his characteristic reticence when asked if he intended to advocate a new or classic system of study.

"By that I mean that we can scarcely do better than to accept practically the ideals of the French school endeavoring to so design our buildings in a logical and thorough manner as to show even to the casual observer the purposes for which they are intended. In other words, that a railroad station, an opera, an office building, for say a government routine work, show at once its purpose beyond a doubt. There must not be any mistaking its purpose; this must be written frankly upon its face for every one to read.

"Of course, all American architects know the fundamental purpose of the Beaux-Arts method. The American Society is now some twenty years old, formed and sustained by those who have had the privilege of study abroad. Every one realizes the French idea for plan. Plan is paramount. From it everything grows. Truly no one is oblivious to the elevation; still less does he ignore the conditions imposed by the site or its opportunities. From the plan up does the architect attack the problem in a logical and thorough fashion, assigning, however, to the principal place—the centre of things—the salient portion of the building and relegating elsewhere the minor offices and rooms of less importance. There are doubtless many vagaries, eccentricities and affectations characterizing the frontages of too many French and other projects here and elsewhere, the outcome of extravagant and foolish ideas, but of the underlying philosophy, restraint and wholesomeness for which the French method stands, there can be no doubt. Nor does it simply concern itself with the study of modern Renaissance architecture; it is not simply a revivification of Renaissance ideas as such, for it accepts gladly and interpolates to the best of its ability the motifs of the most available section of the Gothic periods, such as the work of archi-

tecs in the reign of Louis XIII., Henry II., Francis I. In them the French delight. Buildings prompted by this type of architectural adornment and method are to be seen in Paris to-day, handled with consummate skill, for it will be remembered that underlying the Gothic, as well as the Renaissance architecture, is the philosophy of plan, of balance, or of elimination of that which is small, of magnifying alone that which is worthy.

"Yes, the adjustment of accent, the due regard to mass, to scale, to detail, as well as to repose, to the right form of construction, and above all to the purposes of the building, is the cardinal principle for which we work. Doubtless, it is too early to say what we may be able to do at Columbia, but it is not too early to declare our hearty accord of the French system for which we shall strive."

Undoubtedly the appointment of Mr. Lord to the Professorship of Architecture at Columbia will greatly change the outlook and improve the practical knowledge of the students.

The esteem with which the authorities at Washington hold this gentleman is to be seen in his recent appointment to the position of Architect of the Isthmian Canal Commission of Panama. It will be remembered that he is also Chairman of the City Plan Committee of Columbus, Ohio, and that as member of the firm of Lord & Hewlett he was architect of the McKinley monument at Columbus, Soldiers' and Sailors' monument at Albany, Westchester County Court House, Masonic Temple at Brooklyn, and ex-Senator Clark's house of this city.

This change at Columbia is in a way revolutionary. This modernizing of the school will doubtless place it in line with other universities who for years have been following the French method of handling problems. The University of Pennsylvania, the Boston Institute of Technology, Hartford University, as well as the University of Cornell, subscribe to the French method of approach, depending wholly upon the services of Frenchmen, men skilled in the practice of architecture, and who know from daily experience the essentials of the craft they essay to teach. Mr. Lord will adopt the same course.

The Architectural Department at Harvard University has recently received marked stimulation toward French ideals in the person of M. Duquesne, placed in charge two years ago, while Technology would seem to have received a corresponding depression in its loss in this direction by the recent death of M. Despradelles.





# THE ARCHITECTURAL RECORD



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NO. 71

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# CHRISTMAS GIFTS

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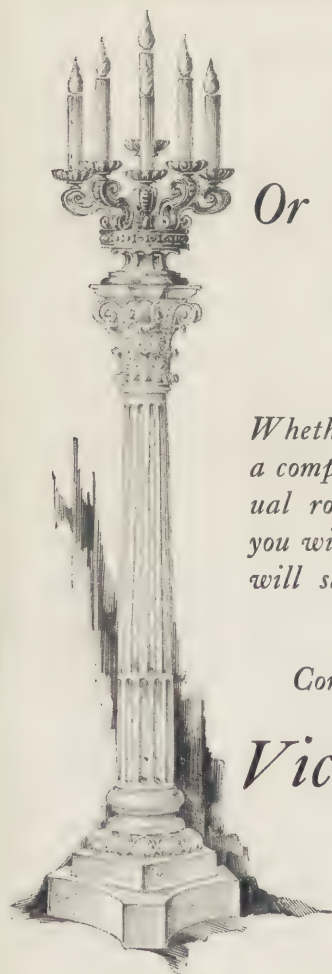
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A XIIIth CENTURY MEDALLION WINDOW FROM THE CATHEDRAL OF CHARTRES, KNOWN AS "NOTRE DAME DE LA BELLE VERRIÈRE."

From the Drawing by Leicester B. Holland.

[The border on one side has been left uncolored in order to show how the pattern is laid out in lead, and how much grisaille painting is used to harmonize the colors.]



# THE ARCHITECTURAL RECORD



## FIRST PAPER

[This is the only known English translation from the "Dictionnaire Raisonné De L'Architecture Française" by M. Viollet-le-duc, of the portion forming a scholarly and authoritative treatise on stained glass. This is the first of a series of four articles comprising the entire treatise.—Ed.]

It is no longer seriously believed that glass was a commodity unknown to the Greeks and Romans. To-day every museum in Europe possesses objects of glass dating back to a great antiquity, which for perfection of manufacture are in no way inferior to those sold by Byzantium and Venice to all Europe during the middle ages.

The Asiatics and Egyptians also made pastes of glass, colored in diverse colors, and Gallic tombs yield to us objects of copper and gold inlaid with colored glass in little pieces, as well as bracelets, beads and necklaces of vitrified pastes.

The Romans used glass to garnish the windows of their dwellings, but were these window frames filled with colored glass? We know that they em-

ployed natural substances of a translucent nature, such as alabasters, talc and gypsum, which shed a subdued light through the interiors of their apartments and monuments; but up to the present there have been discovered no antique window panels composed of glass of different colors.

It must be said that in the monuments of Rome and ancient Greece, windows were small and rare. In great buildings like the baths, for instance, daylight was commonly transfused by skylights of metal or marble, without the interposition of glass. The immense size of these buildings and their carefully chosen orientation permitted this method to be used without discomfort, especially since these openings were pierced at a great height, and acted on the lower air as a means of ventilation. Moreover, the Romans as well as the Greeks were accustomed to an outdoor life, the climate of Greece and southern Italy making habitual protection against the cold unnecessary.

But even if we cannot definitely state that the ancient Greeks and Romans made colored glass windows, we must admit that the Asiatics used this form of transparent decoration from a remote time. The introduction in Italy of mosaics composed of cubes of colored glass paste dates first from the intercourse of Rome with Asia. When the empire became established at Byzantium it was from the orient that those vases of colored glass came to which such a great value has attached in Europe since the VII. century. In the east things change but little, and the window screens of stucco and marble enclosing pieces of vari-colored glass which we find in monuments of the XIII. or XIV. centuries in Asia and even in Egypt must be the expression of a very ancient tradition whose cradle seems to have been in Persia.

Whatever may have been these more or less distant origins, windows of colored glass were certainly made in Europe in great numbers as far back as the XII. century, and the Monk Theophilus who wrote at that time does not speak of the methods of manufacture as any novelty. On the contrary, his text indicates a long practice in this species of transparent painting, and in fact the windows of that period which we still possess, are, as regards execution, so perfect that we must presuppose the long experience necessary to reach such a development in an industry whose processes are not simple.

But, it will be objected, it is strange that not a single panel of colored glass authentically earlier than the XII. century remains to us, while we still possess other objects much older than that period. But when one realizes how easily we allow things no longer in style to perish, and particularly, how easily stained glass goes to pieces, once it is removed from its proper place, this objection loses much of its force.

Of all the windows which were transported during the Revolution to the Musée des Monuments Français how much remains? Some ten panels at St. Denis, a few at Ecouen and at Chantilly, and that is all. [Knowing that many

of these windows had been carried to the store rooms of St. Denis after the breaking up of the Petits-Augustins Museum, we asked, as soon as we were charged with the restoration of the Abbey Church, where these windows were placed. We were shown three or four boxes containing thousands of pieces of piled up glass. Scarcely three pieces remained joined by their leads. The boxes are still awaiting the good fairy who will disentangle this chaos.]

We must, therefore, begin our study of the glass workers' art from the time when the great edifices of France begin to appear, that is toward 1100, and we may say that these XII. century monuments are the most worth study of all, if we consider this art from a decorative point of view.

The work of the Monk Theophilus is the oldest written document dealing with the manufacture of stained glass windows, and this cleric lived in the second half of the XII. century; or at least the receipts which he gives and the style of ornamentation that he prescribes appear to indicate that date.<sup>1</sup>

Theophilus did not write his book as a theorist, but as a practitioner; for this reason it has a deep interest for us to-day, especially as the processes which he describes agree exactly with the works of that epoch which remain to us. We must therefore study these documents carefully. He commences by giving the method of making the design for the panels of glass.<sup>2</sup>

"First," he says, "make a table of smooth wood and of such width and length that you may trace thereon two panels of each window." This table is covered with a coating of chalk thinned with water and rubbed with a cloth. On this preparation, when all dried, the artist draws the scenes or ornaments with a stylus of lead or pewter, and later, when the sketch is done, with a red or black outline put on with a brush. Between these outlines the colors of each piece of glass are indicated by means of signs or letters.

Suitable pieces of glass are then

<sup>1</sup>*Diversarium artium schedula.*

<sup>2</sup>*Lib. II. cap. XVII.*



placed one after another on the table, and the principal lines, those of the leads, are traced on them. They are then shaped with a hot iron and the glosing iron.\*

Theophilus does not state clearly whether the full modeling of the figures or ornaments is indicated on the table (which we will call the cartoon), however, when he comes to the painting, that is to say to drawing the modeling on the cut pieces of glass, he says that the lines on the cartoon must be followed scrupulously. This passage explains itself easily when we examine the method of painting used on XII. century glass. The modeling on these pieces of glass is nothing but a reduplication of the outlines in the general direction of the form.

We will come back shortly to this important part of the glass painters' art.

Theophilus gives the receipt for making the shading, modeling or hatching on the glass. All who have examined windows made during the XII. and XIII. centuries know that the pieces of glass used are colored in the glass itself, and that the modeling is entirely obtained by a black or dark brown pigment (*grisaille*) applied to the glass with brushes, and vitrified in the fire. Theophilus speaks of this black pigment in Chapter XIX. of this book. It is composed of finely ground copper burned in an iron crucible, green glass and "Greek Sapphire." He does not explain what he means by "Greek Sapphire." Was it a natural or artificial substance, a flux or an oxide? There is every reason to believe that Greek Sapphire was a bluish glass of Venetian manufacture which acted as a flux. And in truth, the Venetian glasses possessed this quality in a much higher degree than our own ancient glasses. These three substances are ground on a porphyry slab, mixed in equal parts, i. e., a third of copper, a third of Greek Sapphire and a third of green glass, and thinned with wine or urine. This color, placed in a pot, is applied with brushes, either lightly, more heavily or thickly, to make dark or fine lines, or sometimes it is spread over

the glass in a thin wash and scraped off with a wooden stylus, so as to form very delicate ornament or spots of high light on a dark but still transparent background.<sup>3</sup>

The pieces of glass so treated are then put into the furnace in order to vitrify this monochrome painting. According to Theophilus, then, it was by means of an oxide of copper that this brown color was obtained. On the other hand, the pieces of painted glass of the XII. and XIII. centuries that we have been able to have analyzed show only oxides of iron in this dark brown vitrified color, and it is the protoxide of iron that is employed to the present day. However, a calcined protoxide of copper gives a brown powder which, when put in the furnace with a flux, would produce a similar effect to that of protoxide of iron, but with a greenish cast.<sup>4</sup>

An important question in the manufacture of stained glass windows, aside from those relating to the artist, is the method of making the sheets of glass. In the XII. century, according to Theophilus, these were made by two processes which are now no longer employed.

In the first the glass blower with the blowing tube collected from the crucible a mass of incandescent glass; this he blew into the form of an elongated bulb. Bringing this near the flames of the furnace, the end melted and opened. With a piece of wood the glass blower spread the opening until it equaled the greatest diameter of the bulb.

Then by bringing the two opposite sides of this circle together, he formed a figure 8. The glass so prepared was detached from the blowing tube by rubbing a piece of wet wood on the neck of the bulb. Reheating the end of the tube, with the bits of incandescent glass which still adhered to it, he stuck it in

<sup>3</sup>Lib. II. cap. XIX.

<sup>4</sup>M. Oudinot, the glass painter, has had fragments of painted glass of the XII. and XIII. centuries analyzed on his own account; and this analysis also has only given protoxide of iron. At the present time this pigment is made from "iron flakes," collected at forges, which are sifted to separate out the metallic particles and are then ground together with a flux. An iron ore called "ferret d'Espagne" (Spanish hematite), which is a natural iron oxide browner than blood stone, was also formerly, and is still used. This gives a warmer tone to the shading than the iron flakes from the forges.

\*Replaced today by the diamond cutter.

the middle of the 8. The upper end of the bulb was then presented to the flame, and this opening was enlarged in the same way as the other end. This done, the piece of glass was separated from the tube and carried to the annealing furnace. These pieces of glass, of the shape shown in Fig. 0, being put in the furnace to spread, opened and flattened out.<sup>5</sup>

The more rapid and simpler method of "bull's-eye" glass was also employed. The glassworker blew a bulb, presented its lower end to the flame as described above, then spreading this end he caused the tube to rotate very rapidly; the opened edges of the glass, owing to centrifugal force, spread away from the centre, and a disk concentrically striated and thicker in the center than at the edges was thus obtained. The sheets of

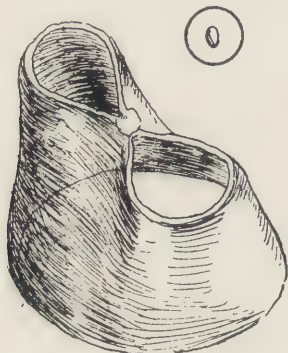


FIG. 0.

glass made according to the first or second method were originally colored in the crucible by metallic oxides. Theophilus does not speak of doubled glass, and, in fact, the windows of the XII. and XIII. centuries show no trace of it except in red glass<sup>6</sup> of the XII century, which are colored in the mass, or at least for about half of their thickness. This manufacture of red glass must have been a very ancient process.<sup>7</sup>

As a matter of fact, the cubes of glass that compose the mosaics in the interior of the church of Santa Sophia at Con-

<sup>5</sup>See Theophilus "Diversarum artium sched." Lib. II. Cap. VI. & IX.

<sup>6</sup>We even find pieces of fine arranged orange red glass.

<sup>7</sup>Red glass of a very soft tone colored in the mass is still made in Venice. This glass strongly recalls certain XII. century specimens.

stantinople, and on which a facing of gold is applied, are generally of a fine warm transparent red, with layers of a dark opaque hue. The transparent red layers are 3 or 4 millimeters thick, and give a beautiful coloration much like that of certain red glass of the XII. century. After this period red glass was obtained by another process. The glass blower had two crucibles, filled with greenish white glass, in the furnaces. In one of them scrapings or spangles of red copper were thrown and stirred up; the blower immediately gathered a ball of white glass in the first crucible and plunged it into the second, which contained flakes of copper in suspension. He made this resulting mass even on a hot stone, then blew and operated as described above. In this way doubled glasses were obtained, in half, at most, of the thickness of which the red coloration showed as if spread in streaks. If one of these pieces of glass be broken the red coloration shows in layers or spangles unequally scattered throughout the body of greenish white glass, as the section indicates (Fig. 1). This method of coloration by spangles overlapping each other unevenly gives the red tone a marbled scintillant appearance of great power. It can easily be seen that light passing through this glass and striking the interreflecting flakes of red, striated through the paste, must produce a coloration of unequaled intensity and transparency. Each plate of red paste has the effect of a spangle, and the transparent red color is seen with an added red brilliance reflected from the neighboring red flakes. Later, from the middle of the XIV. century on, red glass was obtained by an extremely thin red coating on greenish white glass; this red was no longer streaked through the paste, but was applied to the surface of it when the lump of glass was taken out on the pipe.

For this reason, the latter glass gave a coloration more equal and, near at hand, more powerful than that of the glasses of the XII. and XIII. centuries; but at a distance, the brilliance of these doubled glasses is less luminous, less sharp, it is often heavy, oppressive in



large pieces; in a word, the decorative effect is less good. However, the operation of coating the crude lump of glass still gave certain inequalities, streaks of different color intensity, which preserved for the tone a certain transparency. Today, the doubled red glasses are absolutely even in tone, and to use them, the glass painters, if they wish to give a sharp coloration at a distance, have to marble them artificially. In the XII.

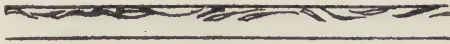


FIG. 1.

century, yellow glass made with silver salts was unknown, pieces of yellow glass being simply smoky pieces of white glass, and it was only chance which furnished them, as Theophilus indicates.<sup>8</sup>

The yellows from silver salts only

of glass caused gradations in tone, which the glaziers employed with great skill by cutting the glass so that the thinner pieces came at the lighter parts of the design. Even in solid backgrounds, these variations in thickness gave an appearance of changing lustre to the colors which, at a distance, augments singularly the intensity of the tones. All colorists know that to give a color its full value, it must be presented to the eye only in little pieces, in bursts, so to speak. The Venetians and Flemings knew this law well; to look at their paintings is sufficient to be convinced thereof.

This, which is true of paintings applied on a panel or on a wall, is still more absolute when it comes to transparent painting. In colored windows the colors share in the light that passes through them, and have such a brilliance that at a distance the smallest speck as-

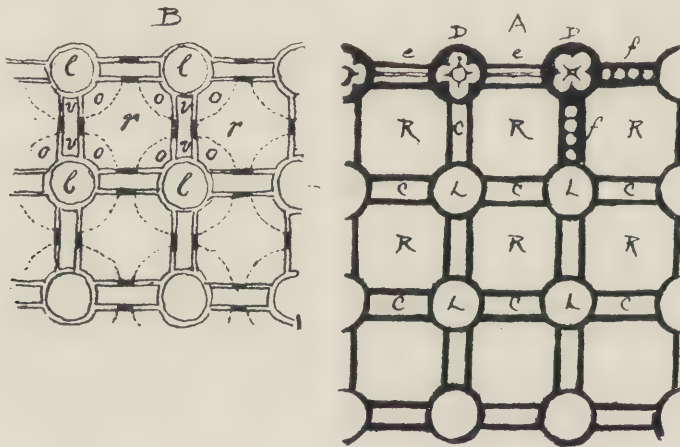


FIG. 2.

date from the XIV. century; they are simply painted on white glass.

From the decorative standpoint, the bull's-eye glasses, or those roughly spread out, present an advantage. Since these glasses were colored in the mass, at least during the XII. and XIII. centuries (with the exception of the red), the difference in thickness of the plates

sumes, by its radiation, a prodigious importance. Now the radiations of transparent colors have very different values. Thus, to consider only the fundamental colors, those of the prism, blue, yellow and red, these three colors applied on glass, and hence transparent, radiate to very different extents. Blue is the most powerfully radiant color, red radiates badly, and yellow not at all if it tends toward orange, a little if straw colored.

Thus, let us imagine a design in glass

<sup>8</sup>Lib. II. cap. VII. See for information on the manufacture of colored glasses, the "Guide du Verrier" by M. Bontemps (Paris, 1868).

worked out according to Figure 2. The black lines indicate the leads (see A). The compartments R are red, the compartments L are blue, and the bands C white. Here is the effect produced at a distance of about 20 meters (see B).

The circular blue compartments "b" radiate as far as the dotted circles, and the red remains pure only in the middle of each of compartment "r." The result is that all the surfaces "o" are red tinged with blue, that is, violet; that the dividing whites between the tones, not having any colored radiation of their own, are lightly tinged with blue "v," as are also the leads themselves; that the general effect of this glass is cold and purplish over the greater part of its surface, with red spots "r" harsh if you are close to the glass, sombre if you are at a great distance away from it. Now, if (see A) we diminish the fields of the blue disks by black painting, as is shown at D, we neutralize partially the radiating effect of these disks. If instead of white bands C, we place yellowish or greenish white bands, and if we draw lines on these bands as is shown at "e," or beads, as at "f," then we obtain a much better effect. The blues being heavily surrounded with black designs and further picked out with black internally, lose their radiating faculty. The reds then are much less tinged with violet by their proximity. The yellowish or greenish tones of the filets gain in delicacy by the blue tones which, tinting each of their ends, leaves between a warm part which ties in with the red, especially if we have taken the pains to increase the value of the leads by the beading or by simple internal lines.

Let us assume, on the other hand, that the squares "R" (see A) are blue and the disks red. At a distance the powerful radiation of these large blue surfaces, in comparison with the red spots, becomes so great that these red spots seem black or sombre violet, and give no hint at all of their true color. The white bands appear a dull gray, or green if they are yellowish, or blue green if they are greenish white. The effect will be unquestionably bad. The radiation of the blue fades and dulls the other tones,

while the latter have no longer the power to bring out the pureness and transparency of the blue. The coloration as a whole will be cold, muddy, of a false tonality, because in colored glass even more than in paintings each color acquires its value only through the apposition of another color. A light blue next to a green becomes turquoise; the same blue near a red turns azure. A red beside a straw-yellow has an orange appearance, while it will tend toward a violet if near a blue.

These elementary principles, and others which we will have occasion to develop, were employed in practice by the glass painters of the XII. century with such assurance and experience that we must concede to these artists a long course of previous observation. We do not believe that they established a written theory, a sort of scientific treatise on these relations of transparent colors, such as might be made nowadays; they proceeded, rather, by the experimental method and by gathered traditions handed down in the work rooms.

For appropriateness of design to painting on glass and for appreciation of the combined effects of transparent colors, the XII. century work is incontestably superior to the XIII. Drawing in the XII. century proceeded according to the Greco-Byzantine method; the nude form dictated the masses, the draperies did no more than cover it, nothing depended on chance, the ensemble and details were conceived and executed according to definite principles, which were in turn based on profound observation; while, later on, neglect and ignorance of these principles are often found in otherwise fine works.

The glass employed by the artists of the XII. century may be classified thus:

Blues—1st, Limpid blue, slightly turquoise; 2nd, sapphire blue, becoming greenish; 3rd, indigo blue, intense; 4th, sky blue, very light, flax grey.<sup>9</sup>

<sup>9</sup>The blue glasses of the XII. century possess a peculiar quality which enables them to be distinguished from those of other periods; it is that they appear blue by artificial light, while those of later periods turn to lake gray, green or violet. This observation was suggested to us by glass painters who were themselves skillful practitioners, and experience has confirmed it to us.



Yellows—1st, Straw yellow, smoky; 2nd, saffron yellow, or tawny gold.

Red—1st, Red (not doubled), slightly orange and equal in tone; 2nd, intense red, marbled; 3rd, light red, smoky.

Greens—1st, Yellow green, limpid; 2nd, emerald green: this tone in the hand seems grey rather than green: it assumes its brilliance at a distance, and especially by the opposition of blue or red tones; 3rd, bottle green: in the hand this green appears cold: it assumes its proper color in the same way as the preceding one.

Purple—1st, Light purple, warm; 2nd, limpid purple, bluish; 3rd, dark purple, wine color; 4th, very light purple, smoky, for flesh tints.

Rare Colors—1st, Reddish brown, color of Spanish wine; 2nd, dark green, warm.

Whites—1st, Greenish white, smoky; 2nd, grayish white, glaucous; 3rd, pearly white.

All the chemical operations of the medieval glass workers being empirical, the list of unexpected colors and varieties was long. Theophilus makes us readily understand that chance alone gave certain tones, whereof the artist made good use. The palette of the glass worker was thus very extensive, and the classification that we gave must not be taken as absolute. All we have done is to indicate the values; but as regards tonality, these values present numerous varieties. The talent of the glass workers consisted above all in never placing two equal values in juxtaposition and in profiting by the tonal varieties with the true feeling of a colorist.

As we have said before, all these colors, except the red, are distributed through the color of the glass, and are not doubled as in later times.

This palette being gathered together, the glass workers proceeded as the monk Theophilus indicates. They traced over the cartoon the principal lineaments of the figures and ornaments. These lines gave the leads, or rather the leads were only the scrupulous outline of the different parts. In composing his cartoon, the artist kept in mind the leading of the pieces; this stands out clearly

from a close examination of windows of the XII. century, since the contours are always accented by a lead, thus giving the general outline. But did the artists paint all the shadows, half tones and internal markings on their cartoons? We do not think so for two reasons. First, because it sometimes happens that pieces of glass are simply cut out, and through lack of time or by oversight were never finished by painting; second, because sometimes the same cartoon has served for the outlines of two separate figures, balancing each other, for instance, while the internal modeling in these two figures differs. There is every reason to suppose that the master traced the outlines only on the cartoon with some few principal internal lineaments; that the workers then cut the glasses over this cartoon and traced the principal lineaments as reference marks, and that the pieces of glass being assembled provisionally on the easel, against the light, they were painted by inspiration, without reference to any opaque cartoon modeled in advance.

Figure 3 will make this method of proceeding clear. In A we have the cartoon outlined by the master; in B, the modeling done on the glasses themselves, when they have been cut and provisionally assembled on the transparent easel. It can be seen that with a drawing so precise, giving the lead lines, it was not at all necessary to indicate on the cartoon all the modeling. The dotted lines on figure A show the positions of connecting leads which do not follow the contours. To avoid too large pieces of glass, the master has drawn on the mantle the band *a*, which is of another color, and which is frankly outlined by the leads.

It was, of course, requisite for the painters who applied the "grisaille" or anochrome modeling to the pieces of glass cut according to the cartoon to know how to draw. It may be truly said that at that time in the West, as in the Byzantine schools, there were absolute conventions for painting a head or garment, and these conventions were, all considered, founded on a long and deep observation of decorative effects. It was



FIG. 3.

only necessary then, once the master had outlined the cartoon (the style thereby being his own) to find neat-handed workers, sufficiently imbued with the traditional methods, to paint appropriate modeling on the cut pieces of glass.

We do not understand the art of painting in this fashion to-day, and it need not be regretted, when it comes to pictures made to be placed outside of a general decorative effect, as objects

possessing their own qualities independent of what surrounds them. But when the painting forms part of an ensemble, when it enters into a general concert of harmony, such as it seems all building should present to the eye, it is necessarily subject to purely physical laws which should not be ignored and which are superior to the talent or genius of the artist. Certainly the genius of no master can in any way



modify the laws of light, perspective and optics. We are well aware that a large number of artists of the present time are endowed with too fugitive and independent a sentiment to submit themselves to other laws than those indicated by their fancy, but we know with no less certainty that light, optics and perspective have not yet modified the laws which rule them, to comply with these insubmissive spirits. Although light, optics and perspective were physical conditions of another age, although they ruled in the times of barbarism, yet they still rule at the present hour, and do not seem disposed to abdicate, or even to grow old. Now, the artists who composed the windows of the XII. and the XIII. centuries showed, on the contrary, their absolute submission to these laws, and turned them to their own ends with as much intelligence as modesty. This submission is an example to us whereby we do not profit, but which for all that is none the less good and well worth the trouble of being examined.

We all know the attempts made during the last thirty years to give a new magnificence to glass painting. Our most able workers have made at times excellent copies; they have completed ancient windows with such a perfection of imitation that one cannot distinguish the restorations from the old parts. They have in this way gained ample knowledge of the processes, not only of material workmanship, but of art as applied to this species of painting.<sup>10</sup>

They have been able to recognize the remarkable qualities of the ancient windows in point of decorative effect and harmony, the perfection, skill of the workers, and to appreciate how admirably the style of these masters was fitted to its object. This art of the stained glass worker cannot then be a mystery or a lost secret.

<sup>10</sup>The following may be cited as noteworthy among these facsimiles. The restored panels of the Sainte-Chappelle by M. M. Lusson and Steinhell; those of the XII. century windows of the abbey of Saint Denis, by M. A. Gerente; restoration of windows at Bourges and LeMans by M. Coffetier.





"DARLINGTON"—THE ENTRANCE FRONT.  
JAMES BRITTE, ARCHITECT.



# "DARLINGTON," A JACOBEOAN MANOR IN NEW JERSEY

JAMES BRITE,

ARCHITECT.

By L. R.

MCCABE



THE LITERAL or quasi-grafting of Old World historic homes on to American soil, is one of the most significant phases in the development of modern domestic architecture, be its logical propriety what it may.

Large wealth naturally quickens its possessor with desire to be importantly, if not comfortably or artistically housed. In this day of facile print production and universal travel, "all the world and his wife" may have ocular, if not veritable, acquaintance with the originals of Old World historic homes. In consequence, when wealth selects for the model of its city palace or country house a Rhine castle, a French château or an English baronial hall, it is rarely without some knowledge of their architectural beauty if not adaptability to present day need.

Sentiment in the selection of an Old World model for a New World home plays a larger rôle than is generally credited, though to the architect, sentiment upon the part of a client, unhappily, is more often hindrance than inspiration. When sentiment, however, is wedded to fitness, which is only good taste in everyday use, and wealth retains as guide and executor, skilled architect, artistic builder and sympathetic decorator, why should not a Jacobean manor, for instance, take healthy root in New World soil and ripen into a public benefaction by reason of its beauties so rendered that "all who run may read."

An experiment now in process of fruition is "Darlington," the country estate of the late Mr. George Crocker, to-day the property of Mr. Emerson McMillin, banker and art collector.

"Darlington" is one of the few pure structures of Jacobean precedent in the

United States. It was begun in 1904 and finished in 1907. After five years' service it might have weathered Queen Bess's time, so remotely does it suggest newness, so appropriately does it fit into its frame—the Ramapo hills of New Jersey, with the Ramapo River winding through the hundred acres the mansion commands, the remaining thousand acres of the estate being largely virgin forest.

"Darlington" is modelled directly after Bramshill, Hampshire, one of the finest examples of Jacobean architecture. It is attributed to John Thorpe, architect. Despite it dates from two periods—early 17th, early 18th century—and has passed through many owner-ships, unlike most structures of its day, it has suffered little from "modernizing."

"Bramshill" stands to-day as it was built in 1605-1612, when it came into the family of the present owner, Sir Robert Cope.

With Bramshill for model, Mr. James Brite designed "Darlington." That his is the distinction of never having studied abroad lends piquant interest to this notable achievement. Southern born, Mr. Brite is a product of the American Architectural League, being one of its early gold medalists. With Messrs. McKim, Mead & White he served his apprenticeship, entering their office when it had eleven draughtsmen, quitting it, to try his further fortunes alone, when the draughtsmen numbered 110. Beyond some twenty months' travel abroad, Mr. Brite has worked out his architectural career in New York. Although he has gone far, "Darlington" remains his most ambitious undertaking.



"DARLINGTON"—THE GARDEN FRONT.  
JAMES BRITE, ARCHITECT.





"DARLINGTON"—THE GARDEN FRONT.  
JAMES BRITTE, ARCHITECT.



"DARLINGTON"—THE TERRACE.  
James Brite, Architect.

"It cost me much hard work, many heartaches, and no end of joy," he declares, "and it is good now to see how well 'Darlington' is wearing."

While to few architects or builders is given the opportunity "Darlington" afforded, there are to the humblest of the craft, great inspiration, and suggestion in the problems it solved, the effective merging of the arts in its decoration, the

adoption of Old World conceits to New World conditions—the comfort and luxury of modern living.

Consider the front entrance of "Darlington" and the front entrance of Bramshill as shown on the cover. At first glance they are identical. The radical difference is in the wings; where there is depletion in Bramshill there is extension in "Darlington." This extension was



made to furnish space for the desired number of rooms, which exceeds that of Bramshill.

The front entrance to Bramshill is striking. It embodies the most notable stonework of the English Renaissance. The parapet of the roof consists of pierced panels, not the usual baluster. The whole of the front depends for effect upon a long, straight stretch of wall divided by flat bays and pierced with many mullioned windows. "Darlington" not only preserves the stone ornamentation, the sculptural decoration of Bramshill's front to minutest detail, but enriches it. The house is built of "Harvard" brick trimmed with Indiana limestone, material unknown to English

architecture of any period. The plan is H shape, with a center flanked by projecting wings. Its greatest length is 143 feet, and the depth of the wings is 102 feet. The area is greatly extended by the pergolas on either side, north and south, which are an integral part of the structure. The entire area covered by the mansion is about 290 feet by 127 feet.

The terrace, or garden front, as it is called in England, first seen upon entering the estate, overlooks a series of terraces, while the main entrance is on the opposite side, the approaching driveway sweeping round the mansion to the entrance terrace. This entrance terrace is supported by a massive stone wall surmounted by a balustrade. The entrance bay is faced with limestone and is rich in sculptural ornamentation. A loggia serves as an entrance porch.

Mr. Brite's originality or adaptability is happily disclosed in "Darlington's" terrace front. Here the resemblance to Bramshill's garden front is so modified



DETAIL-MODEL FOR WOOD-CARVING—"DARLINGTON."

James Brite, Architect.

as to almost lose its identity with the original.

In place of Bramshill's three gabled roof projection — additions made at various periods — "Darlington" has a modified mansard roof with the straight parapet finish of Bramshill's front entrance. The one break in the long, straight stretch of wall, is a center broad projection from cellar to chimney base, giving the effect of a huge flat Maryland chimney. This projection affords the interior of the Great Hall a two-story inglenook.

However the gabled roofs of Bramshill's successive additions may have fitted in pictorially with its informal garden they would hardly have been in keeping with "Darlington's" formal terrace front, which recalls in its studied lines the Luxembourg or Versailles.

It is interesting to note the introduction of the motive of the oriel window of the front elevation in the wood-carving of the right-hand baluster-post.

Here house and landscape architects have effectively worked into each other's feeling, with the result that the straight balustrade lines of the roof are in harmony with the white terraced walks leading down to the white stone framed lily pond, in which house and terrace garden are reflected.

The interior of "Darlington" is not a whit less interesting than Bramshill's, whose 17th century ceiling and 18th century panelling it reproduces. Unlike the exterior, the interior has a number of departures from the pure Elizabethan of the Great Hall, the staircases and the breakfast room. To the untimely passing of Mrs. Crocker before the house was under roof, may be attributed the Georgian dining-room and the library



DETAIL OF WOOD-CARVING, STAIR-HALL  
—“DARLINGTON.”  
James Brite, Architect.

of French rather than Italian Renaissance. In taking these liberties with his model, the architect evidently accorded with the English commentator who declares: “Whoever planned Bramshill, whether Thorpe or another, would have to modify his ideas very considerably were he to rise from his grave with view of pursuing his former occupation successfully.”

“Darlington’s” first story is occupied with the general and public rooms. The main doorway opens into the entrance hall from which begins the grand stairway by which the upper floors are reached. This main doorway like all the doorways of the first floor, is after the manner of Bramshill, the lofty square opening of Queen Anne’s time.

Beyond the entrance hall and separated from it by an imposing corridor

that runs across the mansion, north to south, connecting the five great rooms of the interior is “Darlington’s” most distinctive feature—the Great Hall. The center of this corridor serves as an outer part of the Great Hall opening into it by arches and having a roof of groined vaults after that of a cloister walk.

In the south wing to the right are the dining-room and the breakfast room, in the north wing, to the left are the drawing-room and the library. To the right of the stairway are a lavatory, servants’ stairway, flower room (refrigerated for preservation of flowers used for interior decoration), and pantry; on the left are a coat room and office.

This entire first floor interior is wholly finished in wood as are all the halls, corridors and the family suites.

No private house in the United States, perhaps, is so rich in carvings wrought by hand out of solid wood. Many varieties of wood contribute to the rich, sombre beauty and solidity of the whole; American quartered white



DETAIL, MODEL FOR WOOD-CARVING IN  
THE STAIR-HALL—“DARLINGTON.”  
James Brite, Architect.





DETAIL OF WOOD-CARVING,  
"DARLINGTON"—THE HALL.  
JAMES BRITTE, ARCHITECT.



"DARLINGTON"—LOOKING INTO THE GREAT HALL.  
James Brite, Architect.

oak, English oak, cherry, Circassian walnut, English walnut and California redwoods.

In a day of rapid building and keen competition, it is good to consider the experimental care and infinite pains with which "Darlington's" interior was thought out and executed.

The Great Hall is an imposing room 80 feet long and 45 feet wide, extending through two stories to the height of 30 feet, without counterpart in modern domestic architecture. The walls are encased in Enville stone. Three sides have a high oak wainscot while the entrance wall is a two-story balcony in American white oak. The screen of this balcony is solidly carved in Elizabethan designs, completing decoration rare as it is beautiful.

The wood of the entire Great Hall is American quartered white oak. The original color is a light tone. To secure its present silvery grey tint, the wood before it was carved or set in place, was put into a hermetically sealed

room, encased with pipes charged with ammonia as in a refrigerating plant. The wood was left there until thoroughly permeated with the ammonia fumes. It was only after repeated experiments that it was discovered that a two-hour exposure was sufficient to secure the desired silvery grey tint. This time limit determined, all the wood used in the Great Hall was subjected to the hermetically sealed ammonia room.

The motif of the decoration both in plaster and wood is the Tudor rose. Aside from the plaster the ceiling has carved oak beams and cross beams, with elaborately carved pendants. The pendants are carved out of the solid wood of the beam, not done in bits and glued on as obtains in most ceilings of this type constructed for effect rather than endurance. The panels formed by these beams are of plaster, modeled in flat relief and tinted to harmonize with the character of the hall.

All the wood carving was done in Philadelphia and set up in the house by



master cabinet-makers. The plaster modeling of the ceiling was cast in sections and applied to a light steel backing. The sill of the gallery at the south and entering the library is hand carved out of Uriel stone, a material rarely used.

In the second story is a corridor surrounding three sides of the Great Hall. This corridor serves the double purpose of yielding further space to the interior of the Great Hall and affording access to the guest chambers and family rooms on the second floor. On the longer side of this upper corridor are the openings in the oak gallery screen; at each end of the corridor are arches with Caen stone frames richly carved. To enter the Great Hall under the carved screen balcony is to confront the "inglenook." This spacious and attractive feature fills the projection beyond the main hall. It is practically the inside of the Maryland chimney that breaks the straight stretch of the terrace front wall. This inglenook contains a fireplace with mantel

and overmantel. The latter are of Caen stone, inlaid with colored marbles. On either side of the inglenook are tall triple windows reaching from floor to ceiling. The lower casements open onto the balcony without and bring the Great Hall into immediate connection with the terrace front. Above the overmantel concealed by a tapestry is the echo-board of the great organ that fills a goodly part of the south wall.

The staircases of "Darlington" are no less monumental than pictorial. With all the spacious suggestiveness of Elizabethan days, the grand stairway leads to an upper foyer hall by which the corridors that enclose the Great Hall are reached. The stair wall is panelled in oak to the roof, and the richly carved balustrade is carried to the summit of the third floor.

The foyer hall with a geometrical ceiling in plaster (Tudor rose motif) opens into an elevated recess which contains the oriel window-feature of Oriel College, Oxford—that is such a charm-



THE GREAT HALL—"DARLINGTON."  
James Brite, Architect.



"DARLINGTON"—THE LIBRARY.  
JAMES BRITE, ARCHITECT.





"DARLINGTON"—THE BREAKFAST ROOM.  
JAMES BRITE,  
ARCHITECT.



"DARLINGTON"—THE DINING ROOM.  
JAMES BRITE, ARCHITECT.



ing note of the entrance front. This oriel window is repeated in one of the key arches of the balcony screen of the Great Hall and elsewhere.

With California redwood as interior decoration Eastern architects and builders are practically unfamiliar, so rarely is it used this side of the Mississippi. Nowhere is its beauty and utility so richly or effectively demonstrated as in "Darlington's" dining-room of Georgian splendor.

Three varieties of redwood are used; the burl, which is the root of the tree; the straight, and the curled grain. The markings which lend such varied beauty is secured by a peculiar way of sawing the wood.

The walls are a series of great panels with moulded frames, between which are pilasters carved in high relief. These pilasters support cornices, also elaborately carved, and which give way, at the end, to Corinthian columns. Over the fireplace of black, green and brown marbles, is an elaborately carved redwood overmantel. This huge and elaborate oral design is carved out of a solid block of redwood, and is the work of an Italian of twenty-six.

The floor is patterned after a ship's deck with wide pieces separated by narrow strips of white caulking.

The dominant note of the library is the ceiling of exposed beams and rafters, the latter closely set and the whole painted by James Wall Finn after the style of the Italian Renaissance.

Unlike Bramshill, where access to servants' quarters at one time necessitated making a circuit of the entire building or emerging into the open air, "Darlington" reserves on the third floor of the

south wing at the end of a corridor, opening into or shut off at will from guest chambers, twelve bedrooms and a bath for domestics. Theirs by pressure of button are the heat, light, telephone and elevator service of the master.

But nowhere is the vantage of the present over the past so obviously brought home as in "Darlington's" huge basement. Where Bramshill's cellar housed for centuries lanterns, tallow dips, forest faggots, wooden vessels for the distribution of light, heat and water through personal service of human slaves, its American reincarnation is a storehouse of miracle workers in the comfort and luxury of modern domestic life.

There are boilers to radiate steam to heat, ice to cool, there is electric plant distributing through wires in iron conduits not only light to myriads of make-believe candles, heat to make-believe logs, but power to turn laundry machines, ice cream freezers, vacuum sweepers that connect on every floor.

Where Bramshill's successive masters communicated with greenhouses, overseer's office, or coach stables through an old fog horn or slow footed courier, "Darlington" has telephone connection with every outlying house of the estate, and their number is legion.

Is it not significant that in this Elizabethan structure, with détours into Georgian architecture, French and Italian Renaissance, America's ingenuity should be concentrated in the root of the whole—the basement? For steam, electricity, telephone, vacuum sweepers as utilized in the modern home, are they not all American inventions?



PORTRAIT BUST—THE LATE  
AUGUSTUS SAINT GAUDENS.  
HENRY HERING, SCULPTOR.





BAS-RELIEF OVER FOUNTAIN NICHE, HOUSE OF TRACY DOWS, ESQ.  
HENRY HERING, SCULPTOR.

## THE WORK OF HENRY HERING

*By* GUY PÈNE DU BOIS

AMERICAN SCULPTURE with the figure of Rodin hovering over it, an evil genius, is as though it had been dipped in an acid that only age could rub off. There have been many monumental figures in art, but no single, contemporary figure of any period so enormous as that of the great Frenchman. He is, as I have said elsewhere, a god or a monster. The great mass of sculptors either profit from the radiation of his light or are lost in the darkness of his shadow.

Rodin with the world, I am inclined to believe, is a realist. That may be because the present day interest in dollars is greater than the present day interest in art. Indeed it is the art market, the glamour of the fabulous sums spent in it, rather than the art product, that creates talk, excitement, admiration, envy among the people.

Now unless art takes the reins and tugs on them one way or another we are going to be realists—that is, we are going to take life as it comes and comment upon it with all the literal truth of

which we are capable. Not because the world is without natural idealists and symbolists, men with intuitive prejudices who would follow a path blindfolded despite temptations placed in a million by-ways, but because the vaster world with eyes glued on gold follows the practical man who may lure it with enough of the stuff that glitters. The practical collector of gold is a realist.

Place ideals instead of dollars, which for the simplification of the argument is not an ideal, on the pedestal, and immediately the heads of artists, who are individuals, will bob up definitely above the vortex; idealism becomes a buffer to realism; symbolism steals a little of the fire of literalism.

It is true that nothing lives that is not truthful, and likewise true that the range of truth is so vast that one end of it must seem very great truth and the other end very great falsehood. Now the modern realists who see in truth an obvious theme are likely to call the idealist a liar, forgetting that truth, which is sin-

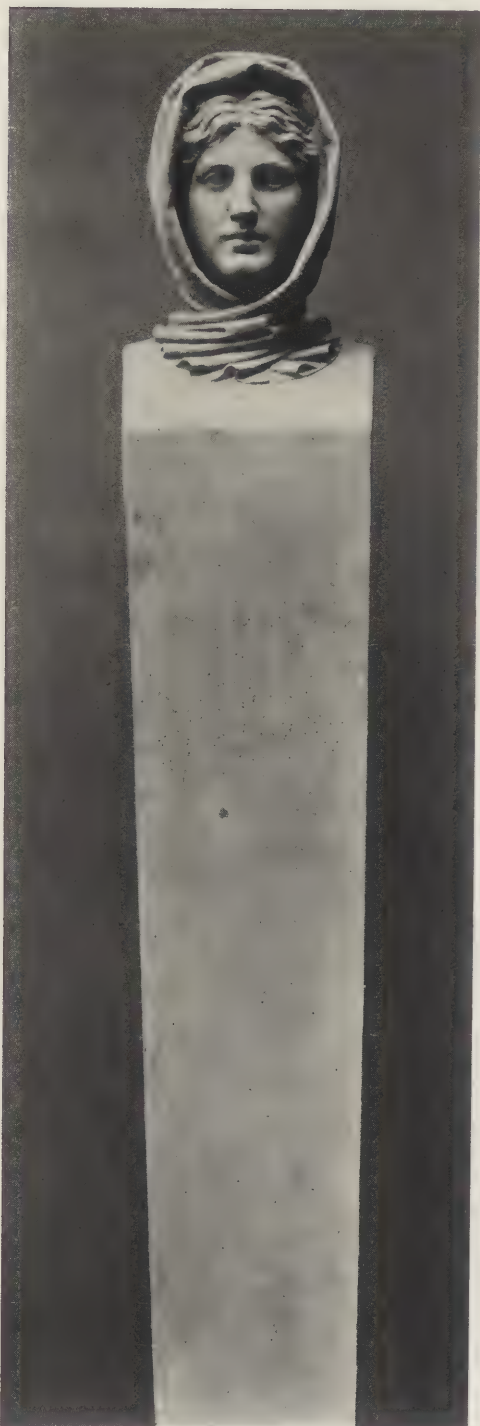


DETAIL—GARDEN TERMINAL.: "SUMMER."  
HENRY HERING, SCULPTOR.





DETAIL—GARDEN TERMINAL: "AUTUMN."  
HENRY HERING, SCULPTOR.



GARDEN TERMINAL FIGURE: "WINTER."  
Henry Hering, Sculptor.

cerity, lives in every man's individual vision.

Henry Hering, the sculptor, whom this article concerns, is not a realist, not a follower of Rodin, strange for the day, and one of the most sincere of the men here who feel that they have something within themselves worth giving out to the world. He was born in New York City in 1874. He began his studies at Cooper Union, worked for eight years with Martini and for eight years with Augustus Saint Gaudens. The latter connection was broken only with the sculptor's death.

It would be futile and rather foolish to say that he had retained nothing of the teaching of these men, that he had discarded, with a shake of the shoulders, the veil thrown over every sincere student and stood forth an individual linked to no other individual by any trend of thought or any method of expression. He is Saint Gaudens over again, the workman and, in many little delicacies of conception, the artist. Here the influence may be said to rest and through it and above it stands Hering the individual, with his own grip on thought. A very distinct point should be made of this because it would be a very easy and a very natural thing to place him as a pupil of Saint Gaudens, in accordance with the tradition of the pupil and the master, and to let it go at that, and because I fear that it would be as great a mistake as to say that all Republicans and all Democrats and all Socialists were sheep or that every soldier in a company was like his captain.

Hering works quite alone and rarely exhibits. In this he resembles the older sculptors whose work became familiar to the public only after it was placed in a public building or square or park a finished commission. He has made an ideal of dignity and in this he stands a little aside from modern sculptors whose gymnastic minds are capable of leaping and bounding, backward and forward, from peaks to valleys, with the acrobat's agility and the mountebank's boast of infallibility. He seeks completion, and in this resembles the Hellenists and not at all the followers of Rodin, who, hav-



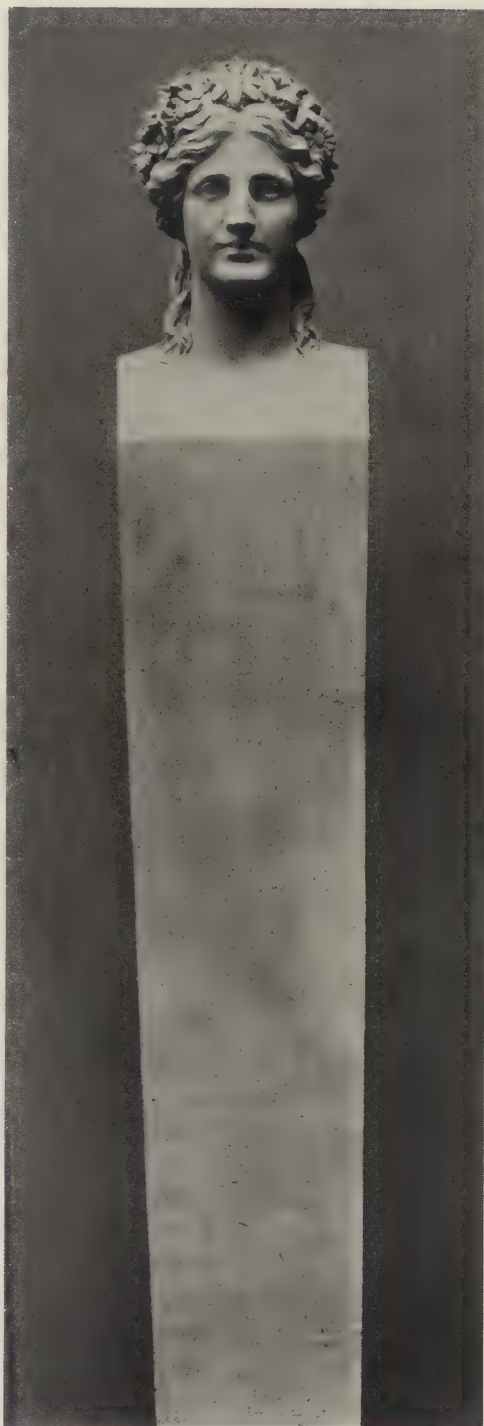
ing given the suggestion of an idea in their work, are wont to leave entirely untouched parts considered unessential, which is as though a woman, meeting success in the effort to attract eyes to her face, went barefooted.

The man who makes a goal of perfection leaves himself open to the attacks of the realists who are ever ready to cry inhuman, cold, for the Puritan spirit has brought up here the vision of a perfection which called the heart, since it could be tempted, a weakness. Often enough the realists have been right. Attacks on the works of the classicists who built a theme about the shell of the Greek idea, copied lines and forms and proportions and failed to see the heart, the soul, the palpitating, living, immortal thing inside of it are justified, surely.

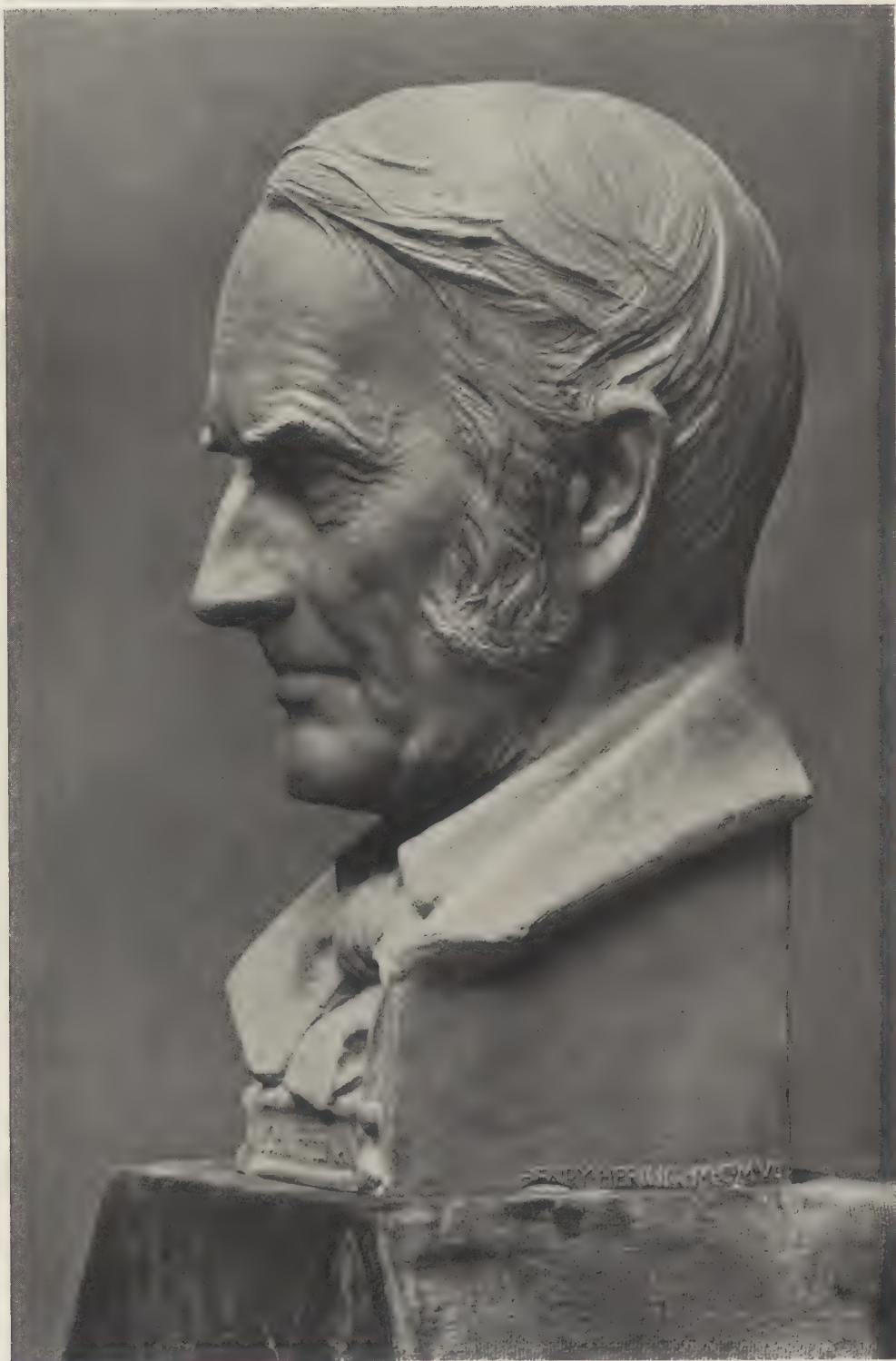
But there are realists too who copy the shell of man and call that hollow reproduction real man. Mr. Hering is neither the one nor the other. The classicists who follow formulas and are described as Academicians might point to the realism in his work and therefore, in accordance with the formula, bad. I imagine that realists finding that the classic spirit regulated the realism would discover an ideal in it and cry falsehood. Mr. Hering, as a matter of fact, is too truthful to deny his eyes as the Academicians do and too sincere or too truthful to deny the ideal of beauty, which with him, as with any man, must color his sight.

I believe that this ideal in Hering is dignity. A portrait bust of John Freeman, a New England farmer, which he showed to me recently in his studio, is to me the most direct expression, at least the most obvious expression of himself, or of his art, if you prefer it, that I can call to mind.

That Hering himself considered the execution of it important is certain. He spent three years getting the old farmer, who is past eighty, to pose for him. During that time he was forced to push his wit to the extreme of effort in almost every direction. Mr. Freeman, being a typical New Englander, feared the thing that he could not understand, feared that possibly a fortune was to be made from



GARDEN TERMINAL FIGURE: "SPRING."  
Henry Hering, Sculptor.



PORTRAIT BUST OF JOHN FREEMAN.  
HENRY HERING, SCULPTOR.





FOUNTAIN FIGURE, MATHER RESIDENCE.  
Henry Hering, Sculptor.  
Charles A. Platt, Architect.

him before his eyes while he, the dupe, lent time and patience to it with child-

like confidence. Mr. Hering invented reasons for paying court to him, for visiting him, for having the visits returned, and finally, with the assistance of Saint Gaudens, did manage to get him to pose for an hour or so, during which time he worked frantically. The result, by chance perhaps, pleased the old man who sat at intervals until the completion of the bust. It is a fine sample of the power of concerted purpose. With strings guiding the trend of its realism it is one of the most dignified portraits in American art. It is loyal to realism and loyal to an ideal—the process of selection and omission, of accentuation and subjugation carried in it with definite purpose has resulted in truly remarkable definiteness of expression. Here are lines and forms not copied from life and yet so far from ignoring life that the very spirit of it is here, the fundamental spirit of which the old man's course in life was built, the spirit for which he stood, and that is the dignified spirit of those great



DOLPHIN FOUNTAIN.  
Henry Hering, Sculptor.



"L'ALLEGRO," A BRONZE,  
BY HENRY HERING.







"DIANA," A BRONZE BY HENRY HERING.





"DIANA"—A BRONZE (PROFILE)  
BY HENRY HERING, SCULPTOR.



DETAIL, "YOUNG PAN," FOUNTAIN,  
HOUSE OF TRACY DOWS, ESQ.  
Henry Hering, Sculptor.

settlers, who, strangers in a strange wilderness, became conquerors of it.

The theme of this work Hering carried out in a portrait bust of Augustus Saint Gaudens finished just previous to that great American's death and never publicly exhibited. This Saint Gaudens bust indeed, as a tribute to the famous artist, is inestimably valuable. In the Metropolitan Museum of Art are two portraits of Saint Gaudens, one by Kenyon Cox that follows closely an academic formula, and therefore must be valueless as a document, and one by Ellen Emmet, in which the literal facts concerning forms, features, construction are made to seem, perhaps, over important as though the detail of a mole on a man's face was to be turned into a conclusive argument in the judgment of his character.

Hering points to the puny in minor details with big comprehensive truths. One finds them in his portrait of Bishop Talbot, of Southern Pennsylvania, and in his portrait of Roger Platt, the son of Charles Platt, the architect. In this latter portrait one sees not only the boy

Roger, but an epic to the spirit of American youth. It is handled in much the way that Praxiteles handled that head of Hermes, the smooth clearness of the face accentuated by the tumbled roughness of the hair.

Indeed the spirit of the ancient Greeks is to be found often as not in the works of Mr. Hering. It is decidedly apparent, for example, in a little statuette of Venus, hands upholding a drapery that hangs in symmetrical folds, the proportions lending grace, the attitude, dignity; the almost frenzied coldness of the manipulation of flesh—the godlike purity of the Greeks, clear as air on a fine Winter day.

It is the bronze Diana that Mr. Hering considers his masterpiece and in which he has made of reserve a fine art. That statuette shows a Diana new to modernity, a Diana that is really a goddess, free from earthly temptation, from material care, happy, joyous, but refined and as divine as though she were a goddess of Hering's own religion. He shows her in lines that are clear and continuous, sinuous and unhampered, devoid of prudery. Continuous line, but not too continuous, too suave, which, like urbanity, is vulgar.

Another picture of joy, less dignified, more youthful than the joy of Diana, that is ageless, is in his figure, suggested by Milton's "*L'Allegro*," blowing through pipes similar to those of Pan and dancing, her face lighted, like her figure, by the joy of rhythmic tune and motion.

A catalogue of Hering's work would be entirely inadequate if it did not include examples of his work in bas-relief. Here one may not forget that he was a pupil of Saint Gaudens who knew how to lend air and even color to a flat surface. His bas-reliefs reach almost into the province of the painted picture. Their forms are a little fuller, a little more robust than those of Saint Gaudens. I am thinking of the bas-relief of Evarts Tracy, the architect; of Charles Albert Coffin, the president of the General Electric, and of the group portrait of Alice Olin Dows and of Stephen Olin Dows. The last is captivatingly decorative. This





"YOUNG PAN"—FOUNTAIN ON TERRACE,  
RESIDENCE OF TRACY DOWS, ESQ.  
HENRY HERING, SCULPTOR.  
ALBRO AND LINDBERG, ARCHITECTS.



BAS RELIEF PORTRAIT OF  
MRS. TRACY DOWS AND SON.  
HENRY HERING, SCULPTOR.





PORTRAIT HEAD—ROGER PLATT.  
HENRY HERING, SCULPTOR.

may be said too of his medal for the Scarsdale Golf and Country Club, an arrangement of Scotch thistle, which it is possible he may win himself, as much of his spare time is devoted to golf.

Elsewhere in that catalogue designs for architectural motifs should be given a prominent place. In this field of his work the most apt examples are to be found in a lioness wearing the Egyptian headdress, seated, the lines of her figure rigid, her gaze impenetrable—a sphinx

truly; in the terminals of the seasons now at the Harkness house of which Gamble Rogers was the architect; in the fountain of the boy and the dolphin in the Mather house, Cleveland, which Charles Platt designed, and in a beautifully arranged figure of Pan, the immortal, for the fountain of the Dows house at Rhinebeck, designed by Albro and Lindeberg—here is a strong feeling by the sculptor that his art is indeed allied to architecture.

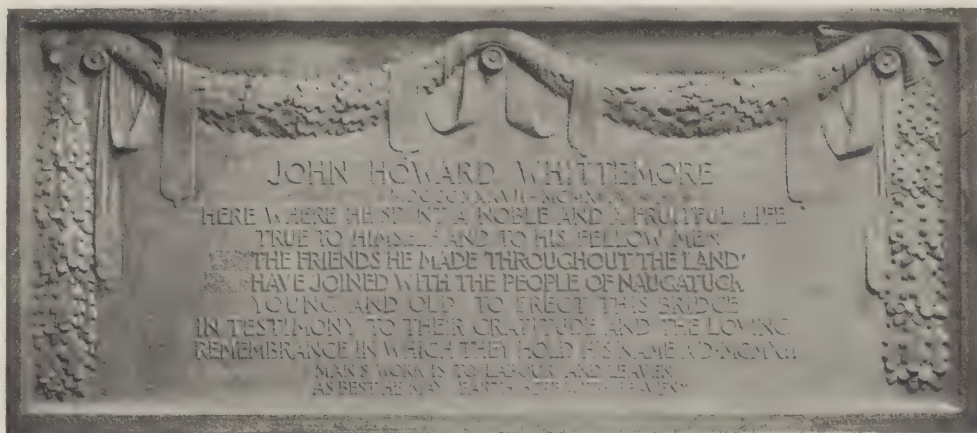


ARCHITECTURAL SPHINX, THE MATHER HOUSE, BY HENRY HERING.  
CHARLES A. PLATT, ARCHITECT.





BAS-RELIEF PORTRAIT OF MR. S. HENRY OLIN.  
HENRY HERING, SCULPTOR.



MEMORIAL TABLET, BY HENRY HERING.



THE APARTMENT HOUSE MEDAL OF THE AMERICAN INSTITUTE OF ARCHITECTS.



CHAMPIONSHIP MEDAL OF THE SCARSDALE GOLF AND COUNTRY CLUB.

OVERSE AND REVERSE OF TWO MEDALS.  
MODELLED BY HENRY HERING.

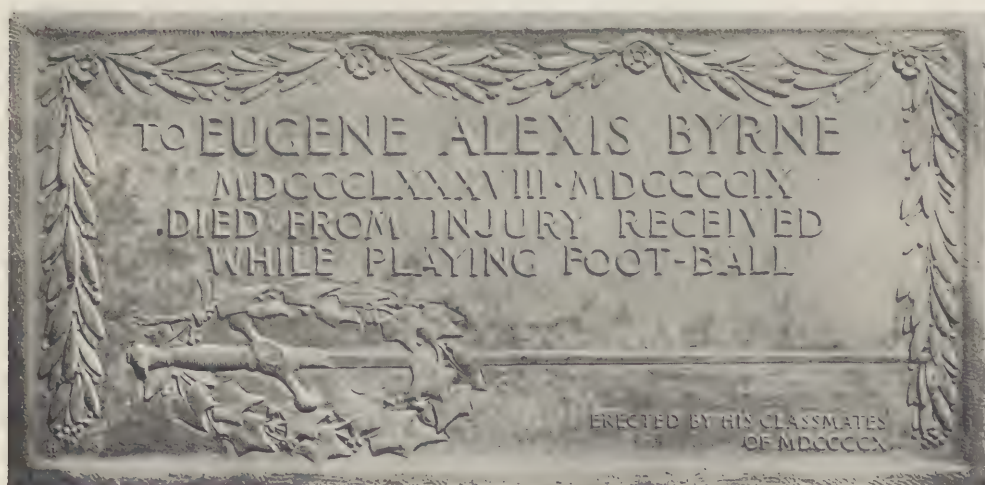




A MEMORIAL TABLET.  
HENRY HERING, SCULPTOR.

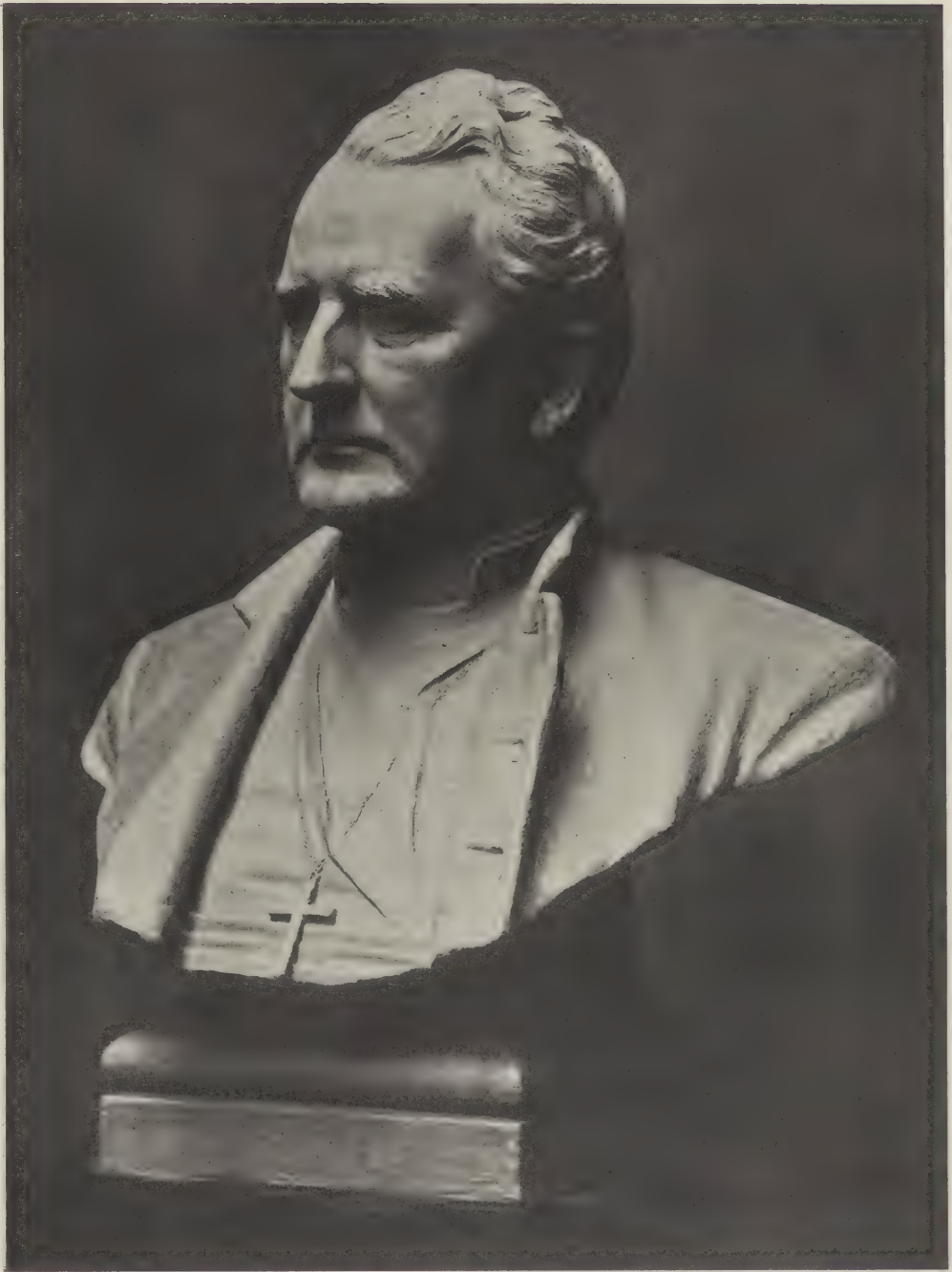


BAS-RELIEF PORTRAIT OF MR. EVARTS TRACY (OF TRACY AND SWARTWOUT, ARCHITECTS). HENRY HERING, SCULPTOR.



A MEMORIAL TABLET. HENRY HERING, SCULPTOR.





PORTRAIT BUST—BISHOP TALBOT OF  
PENNSYLVANIA HENRY HERING, SCULPTOR.



ÆOLIAN HALL, NEW YORK CITY,  
LOOKING ACROSS THE LIBRARY TERRACE.  
WARREN AND WETMORE, ARCHITECTS.





# The NEW ÆOLIAN HALL

WARREN AND WETMORE, ARCHITECTS

*Some Notes on French Arch-  
itecture of the Renaissance*



## I.

IT IS REASONABLY safe to say that any prejudice on the part of critics against French architecture is the outcome of as many vague derogations as underlie any prejudice. Certain excesses in modern French design, certain stupidities in the earlier part of the 19th century, certain decadent tendencies of earlier times have, perhaps, led many to a sweeping condemnation of all that is French in architecture. That this is not only an ill-taken viewpoint, but an unfortunate one, may be realized both by a conscientious study of historic work of the best periods of the Renaissance in French architecture and of certain modern adaptations of this work.

In common with the Renaissance in Italy and in England, that in France dealt primarily in the inspiration derived from classic influences, and more broadly (and often detrimentally) in the more sophisticated "refinements" of the day. And this is more true of the French Renaissance than of the classic revival in any other country. Nowhere did it reach such heights of extreme urbanity as in France, nowhere did it degenerate into such inexcusable vagaries as in the Rococo—unless we except the Chippendale of England. The Italians were truer to abstract ideals—perhaps they were more sincere, and certainly they were greater artists. In England the basic conservatism of the race saved the English developments of the Renaissance from anything seriously approaching eccentricity.

So much of French architecture, unfortunately, has fallen under the stigma of being superficial, frivolous, insincere, that the peculiar beauties of its more reserved and urbane developments have been buried in the lava from terrific

eruptions of derogatory criticism. And modern French design seems to be so largely a matter of taste that the critics of the French Renaissance cannot logically allow themselves to find anything in it either to redeem their estimate of the past or to encourage their outlook for the future. They say that "If you like that sort of thing, that is just the sort of thing you will like"—and few of them, if any, will admit that French architecture should be taken seriously. Yet, if there is any good in the modern school (which a reasoning study must answer with a strong affirmative), then the case for the French Renaissance is proven beyond a doubt.

Opinions on the question of the worthiness of French architecture were at one time largely swayed by the criticisms of Ferguson, and that this is an unfair basis is firmly upheld by Ward on the ground that in this case Ferguson framed his criticism on inadequate material, and dismissed this very important chapter in his history with the damnation of faint praise—and worse.

We are not concerned in the present commentary with the Renaissance developments of French architecture under Francis I. This was a style in itself, leaving but little influence beyond its time, and manifesting itself but slightly in subsequent work. Unfortunately much of what was good in the reign of Louis XIV, Louis XV and Louis XVI is buried beneath more that was decadent. The fantasies of the Baroco, of the Rococo which followed, and of the even worse combination of the two did more to check the balanced development of French architecture than would an invasion of barbarians. It was an instance in which the pendulum



DETAIL OF DOOR (42ND ST. FRONT)  
ÆOLIAN HALL, NEW YORK CITY.  
Warren and Wetmore, Architects.

of civilization had swung so far back as to reach almost to barbarism.

That this wave of irrationalism and degeneracy in design should have been lived down at all is only a proof of the remarkable intrinsic excellence of that part of French architecture which was good—of such splendid achievements as Mansart's additions to Versailles in 1680. In the dignified and thrice-refined treatment of the "*Cour de Marbre*" Mansart was fifty years in advance of the architecture of his time—but this court, and other contemporary work at

Versailles was the forerunner of what was to come. There was the beginning of that remarkable style, like none before or since—a style of refinement in every member, of studious reserve in mouldings, restraint in ornamentation and of sculpture handled in a delicate low relief. Certain motives were developed in architectural favoritism. There were urns, sculptured medallions like monumental cameos, festoons and garlands, oval windows, and most characteristic of all, oval niches adorned with marble busts. And there were infinite minor niceties—drapery treated in a decorative yet monumental manner in stone, delicate wreaths, bands of fret and key ornament, and always a sort of thoroughbred attenuation and slimmness of proportion.

"About 1730," says Ward, "the pendulum began to swing back toward classic purism, largely helped by the impression produced by newly discovered remains of antiquity; and architecture began to assume a more archaeological character than at any time."

Perhaps the best of French architecture began, sporadically, in much work being done during the reigns of the Louis, and reached its height just before the empire, when it became ultra-classic—more "classic," indeed, than the precedent from which it sprang. In the "Empire" the Renaissance was at its zenith—classicism "could no further go," and the bars were let down for a chaos which has obtained with more or less discomfort to eye and mind ever since.

Taking as the keynote of that type of French Renaissance architecture which may be said to be a highly desirable type, the qualities of restraint, reserve, refinement and urbanity, it is to be submitted that these qualities lend themselves in a peculiarly happy degree to the treatment of theatres, clubs, hotels, exclusive commercial buildings and certain city residences. And it is this type of French architecture of the Renaissance which has been revived in a manner at once scholarly and pleasing by the firm of Warren and Wetmore in their recently completed building for the Æolian Hall in New York City.





AEOLIAN HALL, NEW YORK CITY.—42ND ST. FRONT  
AT NIGHT. WARREN AND WETMORE, ARCHITECTS.



FIRST AND SECOND FLOORS (42ND STREET FRONT)—ÆOLIAN HALL, NEW YORK CITY. WARREN AND WETMORE, ARCHITECTS.



IT IS A MATTER of common observation that the work of Warren and Wetmore in the past has been almost entirely confined to studies in French architecture. The greatest monument to their skill in handling the elusive niceties of the style of the French Renaissance may always be the Dreicer building, at 560 Fifth Avenue, in New York City, which for refinement of feeling and scholarly adaptation ranks among the best examples of "transplanted architecture" in this country.

In the New York Yacht Club and the Hotel Belmont the style is modern French (the proper appreciation of which seems to be even more a matter of taste than is French Renaissance), and the temporary and apparent apostasy of the firm, in the Hotels Ritz and Vanderbilt, in New York City, only throws a stronger emphasis on its fundamental feeling for French Renaissance. This is because the style known as that of the Brothers Adam was, after all, not only a continuation of the style which had developed in France, but a continuation which dealt in even greater refinements. There was even more attenuation of forms, more suppression of mouldings, more delicacy and flatness of bas-relief treatments and far more esthetic color-schemes.

So it is by no means surprising that Warren and Wetmore should have turned to expression in the style of the Adams, or that they should have been exceptionally happy in their renderings of it. In their new Grand Central terminal station there is still a later development, a Franco-American style, if so it might be called, blending the grace and richness of modern French architecture with what we might like to call the sanity of American architecture, the whole pleasantly dominated by the dignity and urbanity of the earlier architecture of France.

In the new building for Æolian Hall, however, Warren and Wetmore have returned to that rendering of French architecture which was so successful for its purpose and so happy in itself in the Dreicer Building. It is only unfortunate that the exquisite line drawings of the detail are unavailable for publication, for

much of its finesse is lost in photographs, and that of the upper stories is nearly impossible to obtain. Solely in line, without the artifice of shadow or color, they stand on their qualities of grace and refinement, those qualities without which any conception of this particular type of French architecture is inadequate.

The doors show a treatment which is not only characteristic in itself, but skilfully flexible in detail. While the door itself is essentially in French Renaissance, especially in its feature of the oval niche for a marble bust, yet the glass and iron hood has the cursive lines which we associate directly with the more volatile type of modern French work.

Above these doors there is a severe simplicity befitting the base of a monumental building, relieved only by the line of cleanly designed incised inscription, gilded: "*ÆOLIAN HALL.*"

What has been considered the base of the building ends above the third floor, and here, as well, the severity is modified. The three central windows of the fourth floor are treated in a manner happily reminiscent of the tall windows of the Dreicer Building, at 560 Fifth Avenue. Between these windows there is a detail essentially characteristic of the period, musical "attributes" in low relief, taking one directly back to one of the most perfect expressions of French Renaissance architecture in Europe—to the theatre at Amiens.

Above the story thus clearly designated as the last occupied by the company whose name the building bears, there are eight identical stories of offices, diversified only by the panels of figured marble set in the metal window facings.

At the ninth floor there begins a nicely studied composition which was undoubtedly intended, and successfully achieved, to crown the building, and to lower its otherwise too-great height. Thus, where a mere cornice, or elaboration of the upper story, would keep the eye at the highest point of the building, the great colonnade here draws the eye down to a level five floors below the top. Resting on a perfectly studied string course, a narrow base with the Greek wave-pattern, projecting over a dentil course and a bed-mould; there are four engaged



DETAIL, UPPER FIVE STORIES—ÆOLIAN  
HALL, NEW YORK CITY.  
Warren and Wetmore, Architects.

corinthian columns and two pilasters, the iron-work of the windows between these being elaborated, and introducing tall, narrow urns to emphasize the central mullions. The colonnade supports a carefully proportioned cornice, not too bold or heavy for the style, nor yet too light to cast the necessary shadow at its height above the street. Above this member, the building is, perhaps, more thoroughly in accord with Warren and Wetmore's peculiar rendering of French architecture than the three floors just discussed, which are by no means dissimilar from the handling of the Tiffany Building. On the main cornice there is a base story, handled *en bloc*, and on it the crowning story of the entire building, made to appear light by the use of similarly proportioned pilaster-columns to those so effectively used (by the same firm) on the pergola which crowns the façade of the New York Yacht Club. The division of the windows into small panes furthers this impression of finesse and lightness—to have placed "heavy" architecture above what is so saliently the main cornice would indeed have been fatal. And for the sky-line, above a light subsidiary crowning cornice (which in no way conflicts with the main cornice) there is a seemingly delicate balustrade and six admirably designed monumental urns (of happier profile than those on the Ritz Hotel), which, in their design, strike the final note of conformity with the present idea of French Renaissance Architecture that could adapt itself to current American and commercial needs. In Æolian Hall, one of the very most recent commercial and office buildings in New York, practical considerations have not stood aside for the esthetic or abstractly architectural, nor, on the other hand, have these given their place to the first. They are co-ordinate, they go hand in hand, and speak, in terms so open that all who run may read, the message that an age of a high development of commercialism need not discard the offerings of the highest developments of architecture, and that the utilitarian and the esthetic may, perhaps, be those two ends of a circle which find a common meeting point.





DETAIL—ÆOLIAN HALL, NEW YORK CITY.  
WARREN AND WETMORE, ARCHITECTS.



MAIN FOYER — ÆOLIAN HALL.  
WARREN AND WETMORE, ARCHTS.



# ÆOLIAN HALL

DETAIL OF INCISED LETTERS, ÆOLIAN HALL.  
Warren and Wetmore, Architects.

## II.

IT WOULD NOT be strictly accurate to speak of the new Æolian Hall as an office building, or even, strictly, as a purely commercial building. Inasmuch as the management intends that it shall become a musical center, there is a club-room for musicians, a perfectly appointed concert hall designed to seat 1,362 people and a spacious "green room" for the informal gathering of performers. Above the fourth floor the plan is typical—below there has been devised a complete home for the centering of various musical interests in New York.

The building is 78 feet wide and runs through at this width to a front on 43d Street, 210 feet over all, excepting the basement which extends north and south under the sidewalk.

The entrance on 42d Street is at once dignified and suggestive of the character of the entire idea. The great display window, interestingly detailed, is flanked by two doors, which, in their design, strike the keynote of that type of French architecture which is well maintained throughout—a conservative rendering of French Renaissance. Of these two doors the left opens into the office lobby, where the four public elevators reach not only the upper office floors, but also the four floors occupied by the Æolian Company. The door at the right opens directly into the great first floor foyer, where there are two private elevators used only by the company.

The foyer is dominated by the monumental stair, which leads to a second foyer, of equal dimensions on the floor above. Directly behind these two foyers the greater portion of the remainder of the floor space, to a full height of two stories, is occupied by the concert hall. This auditorium is an exceptionally skil-

ful treatment of the problem, being no less appropriate in its design and decoration than it is practical in its details of acoustics, ventilation and lighting. At its south end is a stage, amply large for a full orchestra, yet not too large for a single performer and accompanist. The background is occupied by a great pipe organ, which is designed to afford an absolutely complete range of organ expression in a manner never before attempted.

Beyond the concert hall is the 43d Street carriage entrance, lobby and box-office, while a freight elevator, one passenger elevator and a service stair are isolated in one corner, yet directly accessible from the street through a separate door. The design of the 43d Street front is no less interesting than that on 42d Street, detailed in the same clean-cut rendering of French Renaissance.

On this front the fire escape necessary for the balcony of the concert hall has been cleverly devised as a balcony when not in use, by the employment of the "balanced fire-escape," which swings down with the weight of one person, and back in place when that weight is removed. It is shown partly down in the illustration, but is ordinarily entirely concealed in its horizontal position behind the fascia of the balcony.

In the concert hall, at stage right, a stair leads down to the "green-room" in the basement. This is located under the main foyer of the first floor, and is one of the particularly interesting features of the building. "Green-room" in name, it is green in fact—a dull, subdued green, with a delicately harmonious grey and white treatment of the doorways. Adjoining are four dressing rooms, each with its complete bath-room. The "green-room" is also entered by one flight of the main stairway, the corre-

sponding north flight leading down into the department devoted to the sale and demonstration of phonographs. Lining three sides of the long central hall of this department are separate sound-proof rooms, walled with glass partitions and designed for the demonstration of records without mutual conflict or outside distraction.

conditions obtaining in the average room of a private house or apartment, thus producing all music in exactly the same way in which it will be heard after it has been bought.

On the 43d Street side of the basement floor, and on a level still lower, is the engine-room, floored with white tile and thoroughly complete and up-to-date



THE BALANCED FIRE-ESCAPE, ÆOLIAN HALL,  
WARREN AND WETMORE, ARCHITECTS.

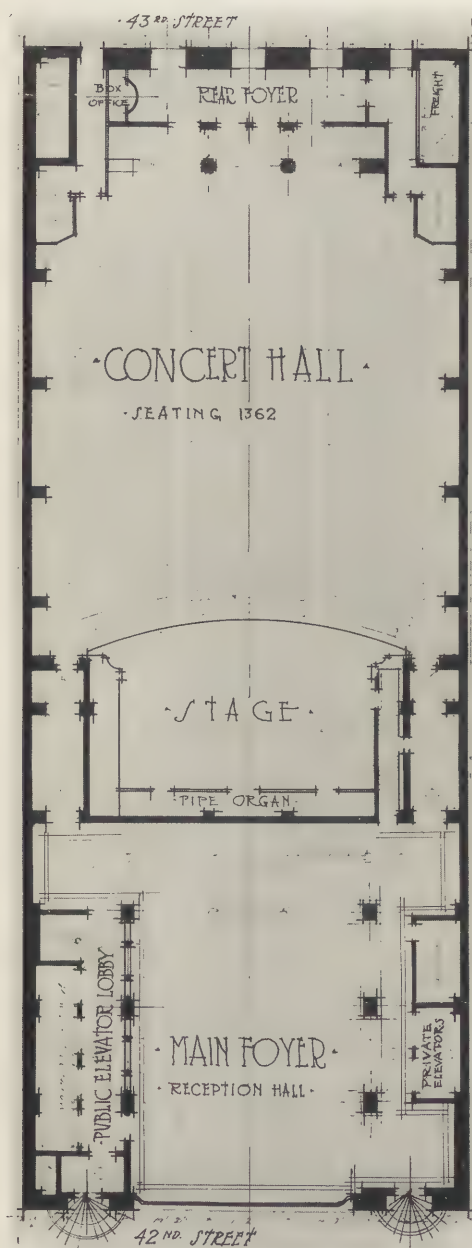
The mezzanine formed by the roofing of these rooms affords space for stock, both of records and music rolls. A feature of these individual sound-proof rooms, apart from their efficiency in simplifying the demonstration work, is that they are proportioned in height and size to duplicate the acoustics and general

in all its appointments—supplying heat, power, light, vacuum cleaning and every detail of the most recently devised list of conveniences of the thoroughly studied modern building. The heart of the entire fabric, it is a monument to present day standards of completeness and efficiency.





MAIN FOYER, AEOLIAN HALL, NEW YORK CITY.  
WARREN AND WETMORE, ARCHITECTS.



FIRST FLOOR PLAN,  
 AEOLIAN HALL, NEW YORK CITY.  
 Warren and Wetmore, Architects.  
 Foyer, Elevator Lobby, Private Elevators,  
 Mezzanine Gallery.  
 Concert Hall, Rear Foyer, Box Office,  
 Freight Elevator and 43rd St. Passenger Elevator.

Ascending to the second floor, by means of the main stairway, there is the second large foyer, designed for use as a lounge and promenade during intermissions in the concert hall, which opens into it right and left. The great display window below rises to the ceiling of this room, and is unobstructed to the very floor line, affording an absolutely unbroken view of the long formal terrace behind the public library, a prospect of Bryant Park and a raking perspective of the Library itself. It is a city vista which is hard to associate with strictly utilitarian New York, and it affords an excellent example of the actual commercial value of the parking and formal planting in enhancing the desirability (and hence taxes) of adjacent business property. Parks, as some real estate fanatics would have us believe, are far from being "waste space." Apart from this foyer or lounge, and the elevators, the entire remainder of the second floor is occupied by the upper portion of the concert hall. From the balcony here an impression received below is further intensified—namely, that this hall is so designed and decorated as to subtly give expression to that peculiar combination of dignity with festivity which we associate with a large theatre, yet it possesses also pleasant suggestions of intimacy and privacy excellently in keeping with exclusive musical performances.

The third floor is dominated by the "Blue Room," done entirely in an unusually rich and restful tone of blue, and devoted to the display and sale of player pianos. For the demonstration of these there are thirteen small sound-proof music rooms, simply decorated and partitioned with heavy plate glass, with glazed French doors. They are constructed in a manner similar to the small demonstration rooms in the basement, and though all are virtually sound-proof, their ventilation (unlike "sound-proof" telephone booths) is so excellently efficient as to be perfect.

The space between the "Blue Room" and the 42d Street front is occupied by the pipe-organ rooms, exquisitely decorated, and by a row of offices connected with the pipe-organ department.



The mezzanine floor between the third and fourth floors affords the necessary height for the organ rooms and the "Blue Room," and provides a number of additional separate demonstration rooms, as well as space set apart for heating and ventilating apparatus, and a large room on the 43d Street front, devoted to experimentation and invention.

The fourth floor, like the third, is mostly given over to large space—two principal rooms. The first, the "Pompeian," or "Red Room," is done throughout in a magnificent red, of a tone rarely seen, and is flanked by seven of the sound-proof individual music rooms. The "Red Room" is devoted to the sale and demonstration of pianos, and is remarkable for its excellent acoustics. Passing through a door in its north wall, access is had to the "used pianos" department, which gives in turn on the Musicians' Club Room decorated in golden brown—a room of pleasant proportions, lit by a row of windows on the 43d Street side.

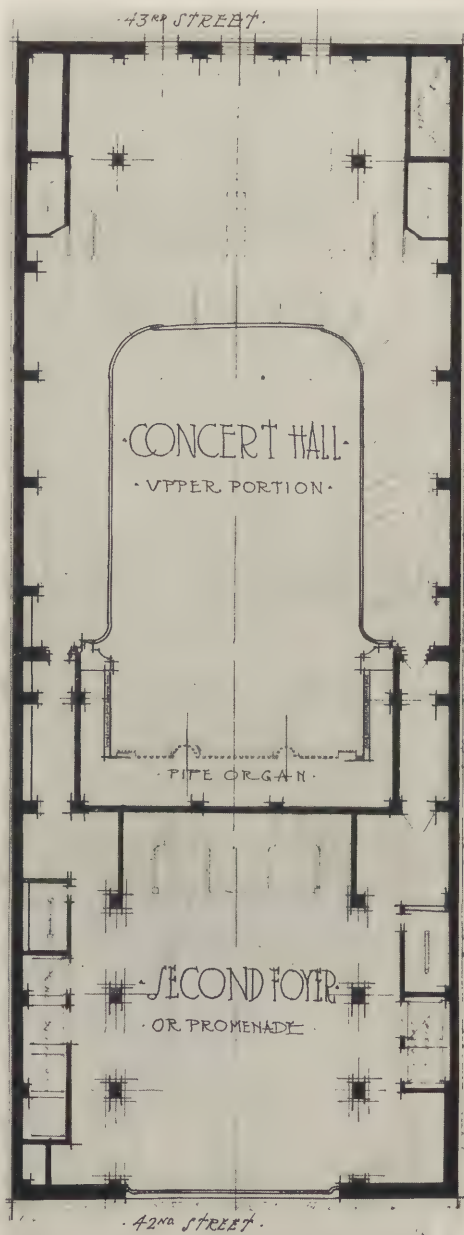
Above this floor the plans are typical—well-planned, well lighted general office floors, running to the entire height of the building and completing what even the most conservative critic must admit to be a monument to the development of the thoroughly modern commercial building in this country.

When a building has been shorn of all its architectural embellishment—when it stands only on the direct merit of its planning, on the adequacy upon which the general layout and even the details have been made to meet given requirements then it stands the ultimate test.

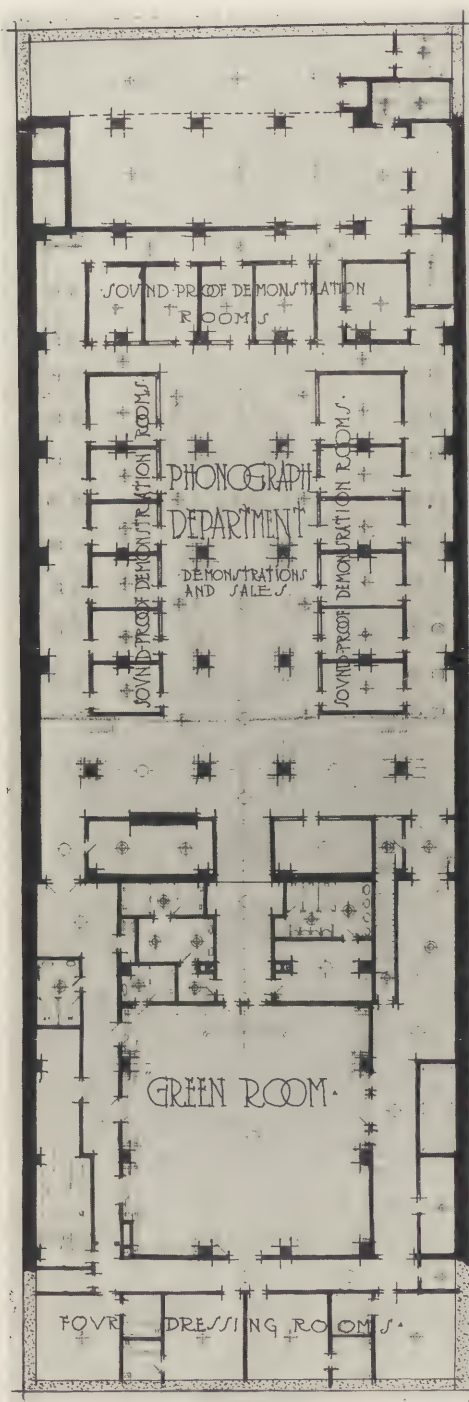
In Æolian Hall there were certain very specific requirements. There was not to be built merely a business house, with so many floors devoted to this or that department or so many offices to so many executives. There was a problem as individual as the design of a chemical laboratory or an astronomical observatory. In detail and in general disposition the planning of the building under consideration may be said to have been eminently successful.

The entrances hold just the subtle

suggestion of theatrical architecture desirable in a building devoted to music, and the two foyers, with their formal stair further carry this out and lead up



SECOND FLOOR PLAN.  
ÆOLIAN HALL, NEW YORK CITY.  
Warren and Wetmore, Architects.  
Second Foyer and Upper Portion of  
Concert Hall.



BASEMENT PLAN.  
ÆOLIAN HALL, NEW YORK CITY.  
Warren and Wetmore, Architects.

to the purely theatrical treatment of the concert hall.

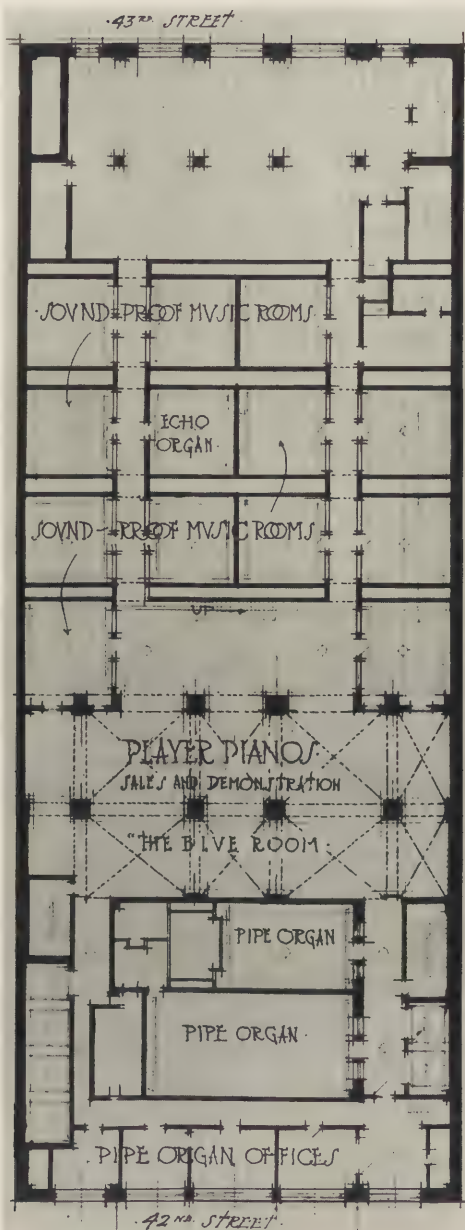
Perhaps one would prefer a mural painting by Maxfield Parrish to the canvas now occupying the wall of the main stair-landing, and certainly one of Everitt Shinn's XVIII. Century French Decorations, designed especially for the place, would be in excellent conformity with the general character of the building, both architecturally and logically.

In the large piano display rooms the theatrical suggestion of the foyers is properly absent. These are rooms richly dignified, intended to offer a background to the business in hand, rather than any tendency to distract mind or eye. Of the special sound-proof music rooms, more has been said elsewhere—they are a part of the careful study of the problem which went to make Æolian Hall a successful building.

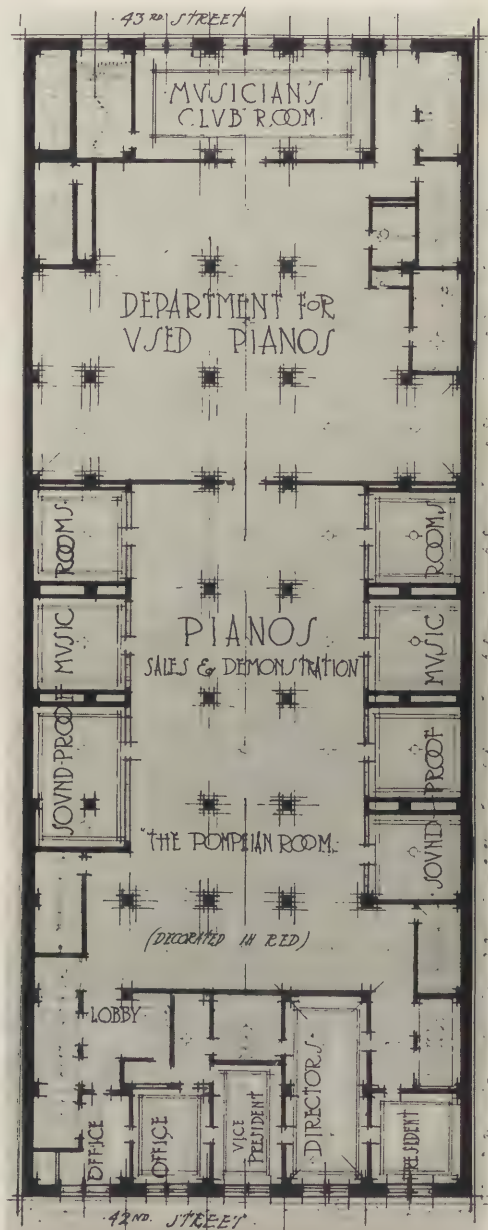
It is the combination of qualities practical and esthetic that should give occasion for a hopeful outlook in American commercial architecture. We have been so busy perfecting steel construction, so enthusiastic in seeing how short a time we can put up a twenty-story loft building, that considerations purely architectural have been too widely overlooked. It is safe to say that Æolian Hall is not merely a new building but an indication of an interesting and very encouraging trend in city building.

There were, to an unusual degree, certain problems in connection with the new Æolian Hall which made its planning a far more intricate and difficult matter than that of the usual building designed for commercial purposes. There was to be housed a business not only of certain interests and general characteristics, but of certain ideals and subsidiary purposes apart from pure commercialism, and calling for certain specific requirements, both practical and esthetic, and that the architects have achieved a signal and thorough success in their problem is a matter of congratulation not only to them, but to the Æolian Company itself and to the cause of American architecture and building in its broadest sense.





THIRD FLOOR PLAN.



FOURTH FLOOR PLAN.

ÆOLIAN HALL, NEW YORK CITY.

WARREN AND WETMORE, ARCHITECTS.

Pipe-Organ Rooms and Offices, Sales and  
Demonstration Room, 13 Sound-Proof  
Music Rooms.

Executive Offices, Sales and Demonstration  
Rooms, 7 Sound-Proof Music Rooms  
and Musicians' Club-Room.



THE CONCERT HALL, AEOLIAN HALL, NEW YORK CITY.  
WARREN AND WETMORE, ARCHITECTS.





A CORNER OF "THE GREEN ROOM."  
ÆOLIAN HALL, NEW YORK CITY.  
WARREN AND WETMORE, ARCHTS.



DETAIL — "THE GREEN ROOM."  
ÆOLIAN HALL, NEW YORK CITY.  
WARREN AND WETMORE, ARCHTS.





SALES AND DEMONSTRATION ROOM—PHONO-  
GRAPHS, AEOLIAN HALL, NEW YORK CITY.  
WARREN AND WETMORE, ARCHITECTS.



SALES AND DEMONSTRATION ROOM, PHOTOGRAPHS, SOUND-PROOF ROOMS AT SIDES  
—ÆOLIAN HALL, NEW YORK CITY.  
WARREN AND WETMORE, ARCHITECTS.





DETAIL OF SOUND-PROOF DEMONSTRATION ROOM.—  
(PHOTOGRAPH), ÆOLIAN HALL, NEW YORK CITY,  
WARREN AND WETMORE, ARCHITECTS.



DETAIL OF A STUDY IN FRESCO  
BY MAXIMILIAN F. FRIEDERANG.





# AN ANCIENT ART REVIVED



## AN ACCOVRT OF FRESCO BVONO BY MAXIMILIAN FRIEDERANG

THE REVIVAL OF the art of fresco buono (good fresco) in this the twentieth century will be an epoch in the history of fine arts, and probably will be the means of forming a great school of monumental painting in this country, hastening the unification of the sister arts of architecture and sculpture.

My life-long studies of the methods adopted by the masters of the Italian Renaissance has directed me into the path of inquiry. I was able to trace valuable documents and manuscripts from the highest authority and, with scientific and scholarly intention, I set about investigating all the materials—chemicals and pigments entering into the art of true fresco painting, presented here in a strictly scientific treatise.

The inducement to pursue this inquiry came from my belief that the introduction of the art of "*fresco buono*" (which I will call "monumental painting") into this country would be the stimulus for a new era of art and lead to a new school of architecture and painting. Almost all the writers of eminence mention *fresco buono* as the highest branch of art, and the most competent judges have expressed opinions that in technical scope, boldness of design, facility of expressive execution, and hold that its durability exceeds all other kind of painting, especially for the decoration of monumental buildings.

To quote Cennino Cennini (chapter 67):

"In the name of the Most Holy Trinity I will now put you to colouring. I begin first with painting on walls, and shall teach you step by step the manner in which you ought to proceed when you are going to paint on walls, which is the most delightful and charming kind of work that there can be."

The architectural value of this type of art is proven by the well known fact that all the greatest paintings of a monumental character and those employed as grand decorations of the noblest buildings in Italy are painted in *fresco buono*.

"The durability, simplicity, absence of glaring surface, and the peculiar and acknowledged fitness of this process of painting to large surfaces, and the scope it gives for the display of artistic genius—these advantages should cause our great architects to decide upon fresco painting for the leading features of decoration to be employed in new monumental structures."

It is common enough to say, to hear and to read of the condemnation of fresco painting by critics and even by some eminent artists, all of whom seem to echo each other in pointing out the failures in the examples executed on the walls of the Houses of Parliament; attempts at fresco and *sggraffito* in Italy, Germany and this country, and all agree from these failures that fresco painting is impossible in this country, owing to the dampness of the climate. Our damp climate seems to have a deal to answer for, but it is hardly fair to blame it for the ignorance of some of our mid-Victorian and latter-day artists, as to the nature and behavior of the materials used in fresco painting and for their possibly limited knowledge of the chemistry of colors and the after-action of caustic lime on the colors they used. No artist will attempt fresco without great failures, and in this disappointing feature lies the satisfaction of experience, which alone leads to success.

The *fresco buono* student has to practice all the details himself. The authors, dependent upon themselves, are often



A CARTOON FOR A PANEL IN THE DOME  
OF ST. JOSEPH'S CHURCH,  
BABYLON, L. I.  
By Maximilian F. Friederang.

only compilers, with no practical acquaintance with the technical processes they describe, and probably preferred to copy from older compilers rather than take the trouble of collecting information from the craftsmen themselves.

The original craftsmen had the ad-

vantage of the accumulated knowledge of centuries of tradition and of years of training in the use of the lost technical processes.

The modern experimenter has nothing to guide him but a few brief words of description. All his experiments must therefore be of a very thorough and exhaustive character before he ventures to decide that the process is impossible or that a given work of art must have been produced by another method. Years of practice are demanded by the student of this now almost lost art.

Michelangelo, when working at the Sistine Chapel, furnishes us the following instructive lesson: he experimented with Florentine decorators of the highest quality on the interior of the Sistine for five weeks. The actual beginning of decorative work commenced with the utmost secrecy and ended with the tearing down of all the work finished in two months. He discharged every co-worker and began the work anew without help and behind closed doors.

Michelangelo found a new formula for a new "binder" in the form of materials which he alone was able to decipher and to analyze in an antique artist's studio unearthed at that time.

He finished the entire work in a remarkably short time, without help, and gave to the world the greatest example of *fresco buono* and mural decoration known to art. A day of investigation in the work of the Sistine Chapel furnishes more knowledge for the student of fresco than any other decoration and all the books on mural painting in existence.

The wall of the Sistine Chapel is very unsatisfactory, and the construction in detail worse. No architect of to-day would use such materials. Michelangelo had to accept the wall in the condition in which it was given him, and he made the best of the opportunity. To secure and strengthen the wall he used the very best richly haired coarse stuff, one and a quarter inches thick, and on this ground he put four other layers of plaster, every one of different materials. The last ground he finished off in perfect harmony with his design (rough or smooth finish).



There is distressing cracking all through the work, but only a Michelangelo could have saved that interior from complete disintegration up to date.

The pigments used were very primitive, and the beauty and harmony is reached by underpainting a warm golden tint of a rich ochre used. But the ochre was not able to withstand the thick plaster and lime bed. The ornaments and decorative details are all underpainted with burnt umber, burnt sienna and sienna natural. The lasures over all the works with thin tints are remarkably successful, and the strengthening of detail and finishing produces a simplicity and balance, a grand effect never previously seen or subsequently attained—the greatest existing lesson in *fresco buono*.

The scientific problem of *fresco buono* is as follows:

*Fresco buono*, as explained by all authoritative writers, is a kind of painting performed with mineral pigments on fresh laid plaster, or a wall covered with mortar not quite dry. The pigments are mixed with a binder or a medium to thin these colors. The plaster is only to be laid on as the painting proceeds, no more laying done at once than the painter can despatch in a day.

The lime and the binder are a very difficult problem and the durability of the fresco depends entirely on these materials. Great chemical surety and experience is demanded for the judgment of the strength of the solid lime-putty, for the plaster and the fluid of lime, and the binder for the pigments. The binder used in *fresco buono* is the only secret problem, and the brilliancy of the pigments, the color quality, the adhesive union of plaster and colors, and the molecular action for the crystallization of the fresco depends upon this secret factor.

In the process of mural painting, known as "the lime fresco," you may be able to paint with lime water, but this is a very primitive technique, and you never will be able to judge the outcome beforehand. All successful lime frescoes are only good for their excellence in drawing. The color quality is



A CARTOON FOR A PANEL IN THE DOME OF ST. JOSEPH'S CHURCH, BABYLON, L. I.  
By Maximilian F. Friederang.

very primitive and disappointing, but every fresco painted with special binder (frescoes by Michelangelo and Raphael) are superior in every part. The chemical action of the materials and pigments are as follows: Hydrate of lime perfectly slaked will be mixed with sand-

marble to augment its cohesiveness. The plaster laid on the wall will be finished according to the architectural detail, rough or to a perfect polished surface, the colors (pigments) are applied while the wet plaster is setting, drying and hardening; that is, while the carbonic acid is expelling the water. The painting must be finished before its expulsion is complete.

A thin crust of carbonate of lime will then be formed over the painting and molecular action produces encasement in carbonate of lime, thus protecting it from water and moderate friction; the binder used in many cases is helpful in this latter action and has other separate qualities in itself.

Every man of intellect acknowledges *fresco buono* to be the only practical medium for monumental decorations, but, if this strong opinion is put forward in a manner to be convincing, it is necessary to hark back to its adaptability before mentioned. Where it is desired to have the decoration in harmony with every detail of architecture, as it lends itself perfectly to all angles or curves in any structure, there is always to be found, even under the most difficult conditions, a perfect freedom from distortion of reflected lights. This is due to the fact that the pigments sinking into the wet plaster leave a level surface and incrust perfectly level the molecules of the plaster. This regularity is impossible in a surface painting, where the pigments are irregularly superimposed and where, even if they formed a level surface, the oxidation of the oil results in a glazed surface which reflects light and therefore produces distorted effects, necessitating a view from a single point. This always breaks up the *bigness*; the condensation of decorative values which is one of the most disappointing features. I have seen oil paintings and frescoes, compositions of the same values in the same space and frame under similar conditions of light; but the fresco produced such a difference in light—enlargement of space, breadth, and powerful superiority, that the fresco, being out of harmony with all other parts of the building, was at last removed.

The weight and solidity of all *secco* decorations—oil or distemper—are out of harmony with our solid building material, but *fresco buono* lifts up all the spaces in its sphere; the natural lighting, its own internal spiritual light brightens up the darkest corners.

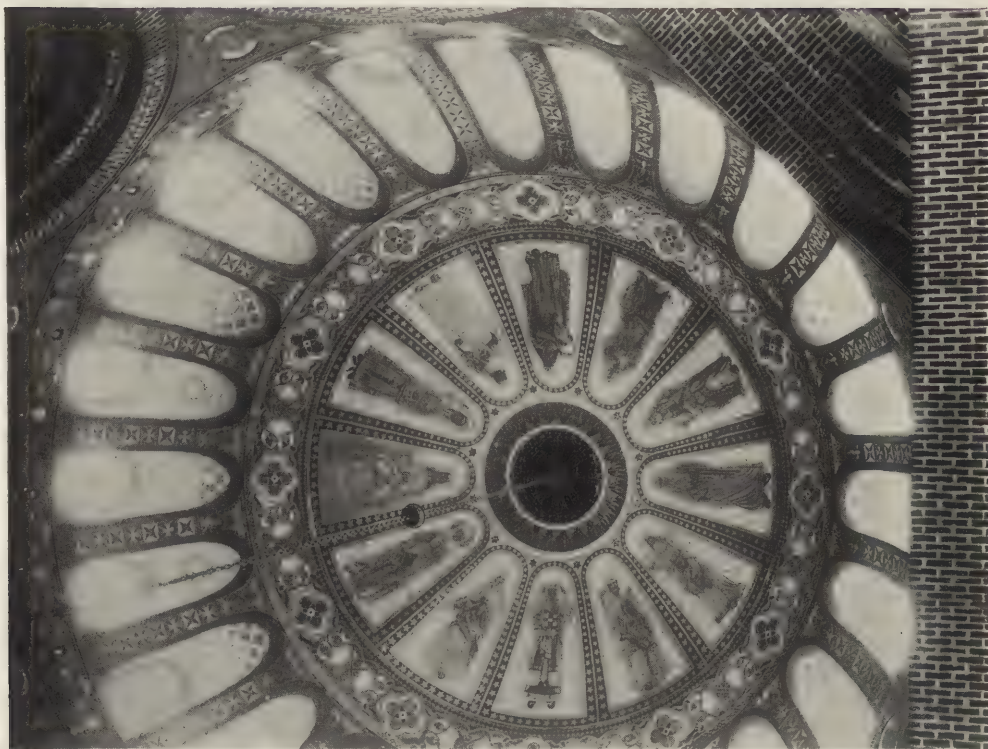
Speaking of the "acoustic quality" last, but by no means the least important point of superiority in *fresco buono* brings in the quality to assist in a perfection of acoustics. The close investigation of many buildings—churches, theatres, and other interiors of a monumental character—furnishes me with facts of great value, and I am sure that most of the sharp glazed decorative finishes in oil, plaster, wood and solid stone, have mostly to answer for their failures. Aside from their esthetic shortcomings many failures of great artistic and architectural beauty receive their explanation through this investigation.

The art of fresco has been commenced in the District of Columbia, in the States of New York, Connecticut and California, and it may be safely predicted, that it will form hereafter the principal part of the decoration of our monumental buildings. I firmly believe this will be fully realized; *fresco buono* will be extensively and successfully practiced in this country, and will ultimately attain a perfection equal to that for which the Italian schools were so justly celebrated. Our country, with its growing history, riches and art education wants works of art for future generations, monuments to speak to later years, which only *fresco buono* does, by producing durable pages of history.

The commencement has been most auspicious. The patronage of Church and Government has been offered, and with such encouragement and the patronage of art-loving citizens, ability and genius will not be wanting to achieve marked results in the art of fresco.

There is so little material for consideration in modern attempts at fresco painting that it is interesting to follow the genesis and development of the art through history—its use by the Egyptians in the decorations of their tombs





THE DOME OF ST. JOSEPH'S CHURCH, BABYLON, L. I.

Reilly and Steinback, Architects. Fresco Decorations by Maximilian F. Friederang.

and temples, its appearance in Etruria, in Greece and in Rome, and its greatest height in the Italian Renaissance. It is curious that an art which played so conspicuous a part in the architecture of the past should now be nearly lost and should have come to be a factor so little reckoned with by the artists, architects and decorators of to-day.

The history of *fresco buono* may be summed up in brief, its genesis and antiquity, its spread to Egypt, to the "land of the Minotaur," to Greece, to Etruria, to Rome, its climax, its decline and the causes, attempts to revive it and failure, the substitutes for it, the new revival or discovery of its secrets, the vicissitudes in attempting to revive it and the work already executed.

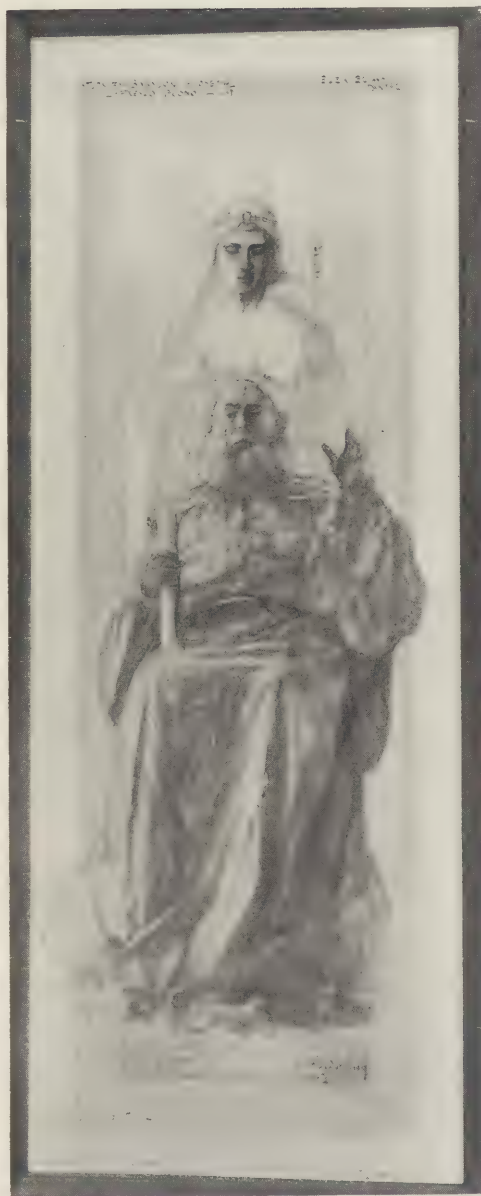
Its genesis may be logically traced to the hieroglyphics, or sign writing, when history was recorded by pictures, where the hieroglyphs were often exposed to the elements, which necessitated the use of a painting medium that would with-

stand the ravages of heat and moisture. It follows therefore that its antiquity antedates present written history, but work in this medium has been discovered by Petrie in Assyrian temples known to be 3,400 years old.

Its progress was then traced to Egypt, where it was used to decorate the tombs of the Kings and the wealthy nobles. The paintings discovered seem to show that it was used there in the same stage of development as found in Assyria.

The next point of discovery was the "land of Minotaur," which for ages was deemed to be a mere myth or legend, but which archaeologists in their excavations in the Grecian archipelago, Knossos and Mykene, prove to have been a historical fact. I have seen mural decorations in pure *fresco buono* discovered there which in beauty of color and technique equal the works of Pompeii.

To what is now known as ancient Greece, this process was carried, though the painting art seemed to have been



A CARTOON FOR A PANEL IN THE DOME  
OF ST. JOSEPH'S CHURCH, BABYLON, L. I.

By Maximilian F. Friederang.

there secondary to sculpture in general esteem.

It appears to have been principally used there in the decorations of the sarcophagi of the wealthy, and some wonderful examples of the work done at this period have been preserved. Poly-

gnotos, Phydias and Apollodorus have produced their best efforts in *fresco buono* and only Polygnotos uses the lighter technique of *secco*, which examples are all lost and only of historical record.

When the Romans conquered Greece many artists were taken to Rome to grace the victor's triumph, but, when permitted, resumed the practice of their art, "*fresco buono*." Others fled the conquering hosts and took refuge in Etruria where they revived their art. It is there that this art's advance is next traced, and the cities of Pompeii and Herculaneum were adorned by them and their pupils, only to be buried soon after by the eruption of the volcano Vesuvius.

Rome at the same time, at the height of artistic superiority, spread the inspiration over Italy and the Empire, using it widely.

At the decline of Rome and the spread of Christianity, with its wars for supremacy, the spirit of freedom in politics, religion and art had to make room for the taste of the victorious church. The Byzantine art has been too often thought lifeless and childish in ignorance of the best or in contempt of its ideals. We have from this period examples of art which contains figures—ornament and monumental decorations of real beauty, which show what quality of art the Italian Renaissance had for its starting point. It is not possible to attempt here even to barely outline the history of church painting through the Middle Ages. Churches were universally covered with painting inside, and, where the architecture was Gothic, with sculpture outside.

It is a debated point whether, wherever we find a survival of classical form, we must trace it to a Byzantine source, but in the main I believe that to be the truth. In Roman times painting did not become truly cosmopolitan, but remained principally in the hands of the Greeks and retreated with them to the Eastern Empire, which retained its ancient splendor.

The Church in the East controlled the invention of the painters much more than it ever attempted to do in the West.



but for a long time this rather had the effect of raising than debasing the standard. The kind of uniformity enforced by the well-known canon of the second council of Nice need not be derogatory to the painters' craft and their art. To be debarred from novelty may direct the attention to nobility.

The composition of the figures is not the invention of the artists, but the law and tradition of the Catholic Church, which has been soundly proved.

"For what excels in ancient things is to be venerated," as says St. Basil, "and this purpose and tradition is not the part of the painter (for his is only the art), but is the ordination and disposition of our fathers."

That epoch produced laws, and schemes, connected with the inheritance of classic dignity and is the best teacher of the art of composition within a given space, a knowledge of grace, of posing, of proportion. Men like Duccio, Giotto and their contemporaries add to this convincing reality and truthfulness of sentiment and action.

But "we always come back to this, that the inventions which we are inclined to ascribe to the little creative middle ages, are only accomplishments of the thought of Graeco Christianity."

The town hall at Padua, which Giotto frescoed, the council chamber and the Chapel at Sienna, the Church at Assisi where the whole vaulting and walls are covered with legendary and historical subjects, the work of Cimabue and his successors in art, are executed in fresco.

At Orvieto, and at St. Mark's in Venice, the decorations in colors are not even confined to the interior; large portions of the exterior and facade being occupied by historical subjects in mosaic-fresco and *sgraffito*.

The marked success of this work; the well known fact that all the greatest paintings of a monumental character and those employed as grand decorations of the noblest architectural successes in Italy are, that they all are painted in *fresco buono*. Its climax of progress may be said to have arrived in the time of Leonardo da Vinci, Boticelli, Masaccio, Raphael and Michelangelo.



A CARTOON FOR A PANEL IN THE DOME OF ST. JOSEPH'S CHURCH, BABYLON, L. I.

By Maximilian F. Friederang.

The knowledge of old Greek and Rome was imbedded amongst rubbish and debris of centuries covered with the rich vegetation of the location, a re-incarnation of art, an awakening of the riches of the Roman Empire.



DETAIL OF THE DOME AT BABYLON.  
Fresco Decorations by M. F. Friederang.

Little belonged to the Greek period. It was not the period of the noble simplicity of art, but the lesson and motives of wealth and voluptuous detail; at the other side we find the stiff characters of the Byzantine, the perfect scholars of ornament and decoration, the humanistic uprising—the unification which led the world to the nativity of a child, an art as great and noble and full of dignity as the art of Greece.

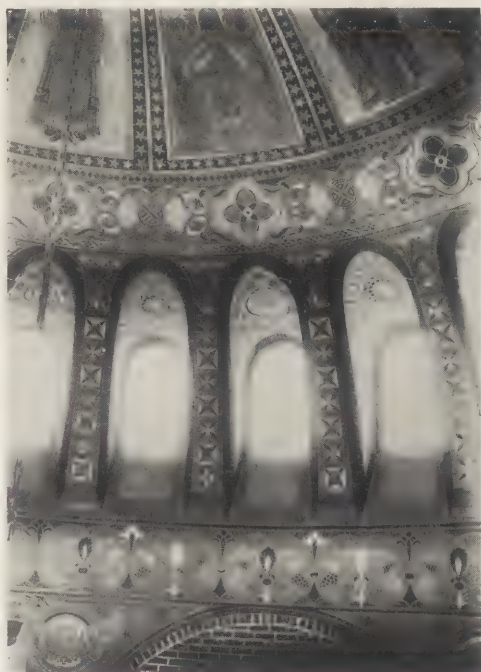
Nicola Pisano—Pietro di Giovanni—Tedesco—Giotto are the first lights to free art—the Republic of the Renaissance.

Men of the time were able to receive, to digest the new lesson of the era. The methods and aims of the men like Michelangelo and Raphael were deeper and more profound; they were beyond the reach of explanation and analysis. No man, no critic has ever explained how this instantaneous awakening was created—such works of art, such a style. Historians—antiquarians may give us dates and complicated tabulations, but all this leaves the vital facts

of art untouched. The value of the works of this epoch as examples of art is enormous, if we look upon these as superb expressions of their age; more valuable still if they inspire modern artists to try and express their own age with the same power; but they are disastrous if we only try to mimic them.

The Renaissance representatives were studious, but the great men of the time were singularly fitted to receive the inspiration of classical Rome and they created works of art which stand today in our estimation as high as the best examples of Greek and Rome.

If we study the works of Brunelleschi, Donatello, Lorenzo Ghiberti, Luca della Robbia Pietro, Perugino, Pinturichio, Raphael, Giovanni da Udine, Luca Permi and Giulio Romano, then we are able to understand the dignity and the ability to subordinate the arts to the lines of architecture. We see in them the most beautiful unity of architecture and art. With the passing away of these "old masters" the decline of art began, Europe being torn with wars and



DETAIL OF THE DOME AT BABYLON.  
Fresco Decorations by M. F. Friederang.



ravaged by the plague, during which painting and all the arts declined to its lowest ebb.

With the decline of art and the freedom of thought the *fresco buono* was impossible.

About the middle of the nineteenth century; Germany and Great Britain made an attempt to revive this lost art. The former government sent one hundred artists to Rome to search for its secrets, but without avail. Assmus, Carsten, Thorwalsen and Shinkel, Cor-

decorator into the decoration with lime colors, or the technique with tinted whitewash, are represented in the history of *fresco buono*, but an investigation tells the story at a glance and the story is one of failure.

True *fresco buono* speaks for itself in a language of color and texture which cannot be confused with any of its imitations.

It is interesting to trace the names and dates of authors who have treated practically on *fresco buono* painting:



AT WORK LAYING THE GROUND FOR THE FRESCO IN THE DOME AT BABYLON.

nelius—Overbeck—Veit and Schado, they studied the famous frescoes painted during the golden age of Italy, which illustrate so saliently the power and the elevation of monumental painting. All the works attempted in this later epoch are only great drawings and compositions without color quality. (Lime frescoes finished in *secco*.) All works of monumental character attempted are disappointments or failures of oil painters or decorators in *secco*. Many a decorative work in Germany, Italy, Spain, England, Ireland, where financial difficulties forced the architect and

Theophilus M. S. between..1000-1300  
M. S. in the Bibliotheque Royale..1431  
Cennino Cennini M. S. published  
in 1421 .....1437  
Leon Batista Alberti.....1485  
Vasari .....1547  
Guevara .....1550-1557  
Borghini .....1584  
Armenini .....1587  
Cespedes .....1608  
Pacheco .....1641  
Pozzo .....1693-1702  
Palomino .....1715-1724  
Mengs .....1779  
Berger .....1909

Commencing therefore with Theophilus, the series of writers on fresco painting embrace the periods of its commencement, progress and decline. I believe there is no point of importance which has not been explained by some one or other of the above series of authors most of whom were also artists.

Between the period when Cennino Cennini wrote his treatise and the publication of the works of Vasari, the art had advanced rapidly. Leonardo da

Vinci, Michelangelo, Raphael and Correggio had lived and died. The Sistine Chapel, the Vatican and the Duomo of Parma had been painted.

The practice of *fresco buono* painting was changed in some important points and the general use of *secco* preferred. Only a few great experts of drawing once more succeeded in important works with the use of clean *fresco buono* and the limited use of *secco*. Carracci and his school are remarkable for good work in the perfect medium with binder.



THE CHURCH OF ST. JOSEPH AT BABYLON, L. I.  
Reily and Steinback, Architects.

## THE DOME AT BABYLON, L. I.

Interior Decorations in *Fresco Buono* by Maximilian F. Friederang.

AN EXCEPTIONALLY interesting and successful decorative treatment in *fresco buono* has been achieved in the dome of St. Joseph's Church at Babylon, Long Island. The architects, Messrs. Reily and Steinback, are to be commended not only in their general design for the church, but in their decision for the use of the now almost forgotten art of true *fresco* painting. The church itself, based

on the central building of St. Stefano of Bologna, is an admirably studied addition to the list of churches of the Byzantine type in this country—a church, indeed, well worthy of comparison with the Parkhurst Church by McKim, Mead and White, and the Columbia Chapel by Howells, and Stokes in New York City.

St. Joseph's Church at Babylon is constructed inside and out of deep-colored





A DETAIL OF THE DOME AT BABYLON.  
ST. JOSEPH'S CHURCH. REILY AND  
STEINBACK, ARCHITECTS. FRESCO  
DECORATIONS BY M. F. FRIEDERANG.

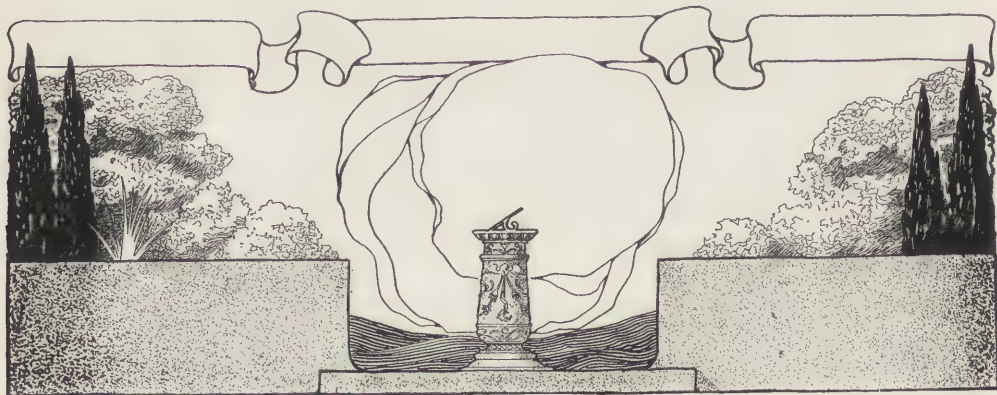
red-brown bricks, rough in texture and well-studied in the setting. The dome itself is of cement construction, faced outside with the same brick as the rest of the building, and treated inside with light angle-irons and galvanized wire mesh which forms the ground for the *fresco buono*. The execution of this was placed in the hands of Mr. Maximilian F. Friederang, the writer of the foregoing article on the part of *fresco*, a decorator who combines to a degree almost mediaeval the qualities of artist, scholar and artisan. Having pursued exhaustive studies in the "lost art" in the country of its greatest glory, as well as in the countries of its earliest origin, Mr. Friederang is considered as alone being capable of working in *fresco*, or in its sister-art, *sggraffito*, in which he has also made exhaustive studies and achieved marked success. To succeed in these arts the practitioner must be a chemist as well as an architect, an artist and a craftsman.

In Mr. Friederang's decoration of the dome at Babylon he was confronted with the treatment of some 2,300 square feet of plaster, and with the problem of devising a scheme to at once harmonize and set-off the heavy, dark-brown brick work—to counterbalance its solidity with color and ornament, and to keep inviolate an essentially ecclesiastical feeling in the whole.

No architectural features in the dome afforded themselves, either as helps or hindrances, for the dome is a simple in-

verted bowl, pierced near its greatest diameter with twenty-four small windows. The success or failure of the interior rested with the decoration of this dome, and none can gainsay that its *fresco buono* decorates. It gives life to a flat surface, and, at the same time, does not obtrude in the interior to its detriment or repose—it is colorful and rich without being blatant.

For its story Mr. Friederang took the life and lineage of St. Joseph from Abraham, Moses, Samuel and David through the Prophets and the Incarnation, and treated the panels in a manner at once original and in conformity with the most conservative of ecclesiastical canons. And technically art almost buried with the past—the art of Monreale, of Ravenna, Venice and Constantinople—was reborn and transplanted to the flat plains of Long Island. Quite apart from its esthetic values, the relation of this revival of the art of *fresco buono* to architecture cannot be made too much of. Through lack of knowledge of its processes, latter-day attempts at *fresco* have failed, and with these failures the architect has ceased to reckon with it as a possibility for the decoration of churches or monumental buildings in general. That it is not only possible, but highly successful and effective, is undoubtedly proved in this brilliant technical achievement in the dome at Babylon, which may prove to be the first step in the second great re-nascence of the art.





# DO ARCHITECTS READ ?

## A GROVP OF INTERVIEWS

BY SAMVEL HOWE



### PART I.

The following group of interviews comprises the opinions of Messrs. George B. Post, Arnold W. Brunner, Thomas Hastings, James Munroe Hewlett, I. N. P. Stokes, Wilson Eyre, Charles D. Maginnis, A. B. Harlow, W. S. Eames and E. R. Smith (of the Avery Library).

DO ARCHITECTS READ? This startling question recently arose during a debate as to how much space should be assigned to "copy." I repeat "*should be assigned.*" As is too frequently the case, the space in question had been cut down so that but little remained for description or critical notes and protest had been in vain. The building was important, the illustrations numerous, the occasion worthy in every way, but a "story" was necessary not merely to carry the pictures but to inform.

"Why, man alive, architects don't read," shouted the publisher-owner. "And yet," he continued quietly, and in a reminiscent manner, "if ever we spell their names inaccurately or falsely locate the city in which the building is erected, they find time to dictate a few lines to the editor to know 'how about it.'"

It is easy to scoff at the method of substituting pictures for articles, for after all it is a picture-loving age, and the testimony of the camera is accepted everywhere in spite of its blackness, its dreadful perspective, its density, its lack of color. Desiring to investigate as to the reading quality of the architect, I have been so fortunate as to secure from many prominent architects by way of reply the privilege of a personal interview and a personal opinion. This opinion has been graciously vouchsafed at odd times, in the street, the office, away from business, wherever the man could be reached, and at times by letter.

And naturally I turned first to the venerable dean of the profession, Mr. George B. Post, and to him put the question. He said:

"The architect must be a prolific reader. I do not see how he can get on without reading. I know I cannot. I do not know of any class of men who read more and who indeed require it, considering the subjects they are compelled to study. For the architect must know about construction, trade building conditions, real estate values, engineering, and of course he must be well informed in all matters connected with architecture and the allied arts.

"I read everything I can get hold of, from popular fiction to modern and specialized science. Of course I try and avoid rubbish, wild-cat schemes.

"Look at the diversified nature of an architect's general practice. Here is a letter from Mr. French, the well known sculptor, requesting me to call at the studio to see the finial he is working on for the Wisconsin State Capitol. I am not a sculptor, but the responsibility of final decision rests with me, and my distinguished associate realizes that when he requests that I examine it. For instance, the silhouette must be acceptable when viewed from every frontage. It must scale in with other things, forming part of the design of the building. At the same time I am asked to decide if the change in the water level under an important building in New York will endanger its stability by causing rot in the wooden piles upon which it is supported.

"Examine, if you please, the list of men engaged in big national affairs, and you will find prominently among them the leading architects of our day. I fail to see how the non-reader could possibly keep abreast of the times. He is even

required to be something of a lawyer. He must read law."

Everyone knows the mental equipment, the vigor and alertness, the great gift of directness with which Mr. Arnold Brunner attacks every architectural problem. To be with him for a few moments is indeed a stimulus of no mean order, a tonic, a mental shampoo. Between the rush of committee meetings and office work generally he found time to say:

"Yes and no. It depends upon the man. In other words, there are two classes of architects as there are of other professions: the reader and the non-reader; the man who only has the intelligence of his profession, and the man who has general intelligence besides. A man may be content to be *merely an architect* and he can get along reaching, maybe, a prominent position in his profession without a very large amount of reading, but if he be ambitious, if he desire to serve the city, a service that at times is without hope of financial reward, he will be compelled to *read*, and he will find that, like his professional brethren, the physician, the lawyer, the player, the writer, he will be forced to read and to read omnivorously. For instance, there is the painter who paints like an angel yet is a dunce when taken from his easel and palette. The actor who will personify living characters without limit yet be callous of the greater problems of life. The sculptor, busy with human shapes, ignorant of the souls of his subjects; and, on the other hand, there are men practicing these arts who are vitally interested in the work of the world, and alive to all its important problems. For my own part, I like to browse through everything I see. Biography is important, fiction is excellent, stimulating to the imagination, widening to the view and understanding, as well as a tonic and a challenge to noble impulses. All good literature is worth while. A man concerned in the designing of a court-house must know people, men of all conditions, their coming and going, their littleness, temptations, and limitations. No architect can design an armory without knowing

something of the soldier, or a bank without appreciating methods for the safety and handling of documents and securities. Nor can he design a house for a gentleman without being perfectly aware of what a gentleman needs and how he lives and entertains. He must realize the conditions, the daily life of a man of culture and refinement, or he can neither cater to them nor be of service to the occasion. All this information is strengthened by reading, broadly, persistently and deeply. I like to read Roman history, to study the type of government of the time, the needs of great peoples, and I read Kipling and Thomas Hardy for their fiction, Arnold Bennett for close observation."

It was Mr. Thomas Hastings who said:

"Every professional man, particularly every artist, be he painter, sculptor or architect, must learn to think, and general reading of a broad, liberal character tends toward that end, and is of all things a stimulant to the imagination. Every moment I can spare from my work is devoted to reading. I read history as well as philosophy and science. Truly, I cannot spare the time to indulge in the reading of novels; besides, they are too near my own work. To me the magazines are very interesting. Lay opinion, that is, opinion expressed by educated men of a liberal mind, is of infinite value, and so is the specialistic writing of trade journals."

Here is the man who reads because he is fond of it, not because he happens to be a very well known architect. Mr. Frederick E. Wallis "finds entertainment in Smollett's History of England, in Guizot's History of Civilization, and enjoys popular fiction for the action."

Mr. Henry Rutgers Marshall writes:

"I have come to the conclusion that I am in no position to express an opinion as to the reading habits of the other members of my profession. Architects meet usually in relation to business matters, and the habit of reading is an affair of family life. I know a large number of architects who are readers and cultivated men, and I know of many others



who apparently never read anything but the newspapers. My impression is that the reading habit is just as prevalent among architects as it is among the higher class of business men, but not so prevalent as it is among the doctors or lawyers."

My interview with Mr. James Munroe Hewlett was very stimulating.

"What is there to read, dear man? Who writes anything of interest?" he asked, with a searching look that seemed at once a challenge defiant and yet winsome and persuasive. Without waiting for an answer, he continued quietly: "For my own part, I find much that is stimulating in *'Scribner's'*. The notes at the end, 'The Field of Art,' written by such men as Kenyon Cox and Royal Cortissoz, and I like exceedingly the writing of Arnold Bennett. His *'Your United States'* is full of suggestion to architects because the point of view is distinctly not architectural. Look at the work of William Locke. Some people have forgotten that this scholarly novelist was for years the secretary of the Royal Institute of British Architects. His association with the proud Dame in her many caprices, her wonderful silences and grand quietude, meant something to him. Of course, it's always been difficult to get architects to talk about their own work, or their methods of doing it, and those who essay to handle architectural subjects in the press make a dreadful botch of it." Keenly realizing my inability to justify or account for the poverty of writing in many of the architectural journals, and feeling to be strangely on the defence, I ran for shelter, fearing that perhaps I had undertaken too much.

From one of the best known members of the Committee on Architectural Competitions, whose name I am not privileged to give, but whose judgment has always been tempered with sound sense and fairness, I received some little encouragement.

"What do you understand by reading?" And then, flinging on the table the last book by his professional brother, Ralph Adams Cram, who added to the realities of architecture the immortality of the pen, he said: "There's a man who

can write." And continued: "The real students are readers of men, and in order to study completely and directly, naturally resort to traveling. They read the buildings for themselves, the times in which they were erected, the philosophies they teach. The architect is certainly a greater student than the men of Wall Street or the men of affairs. Such students sketch, photograph, and to these they add notes in color where possible. Notes as to material, measurement, projection; notes as to construction; and wisely, they buttress these notes with specimens which give at least some light upon the texture and quality of the material, some view, vivid and welcome, that help amazingly in realizing the great charm of the old buildings, and these note-books are the jewels of the drawing-office, becoming in some instances the standard by which he measures the work of his fellows and incidentally of himself."

Mr. I. N. Phelps Stokes said:

"The reading of magazines is, to my mind, of but little value. It is far wiser to go abroad and study the sources of the best work, preferably to Italy and to England for the work of the Renaissance and of the Gothic school. The practice, far too common today, of studying the design of some good piece of modern work, and of being satisfied with that as a starting point in trying to produce something better, is a sad mistake. We must go back to the beginning of things, or at least to the periods of the best architectural expression. Real progress, I believe, can best be achieved by studying and adapting to modern needs the best work of the 'old masters.' If time or opportunity is lacking for study abroad, its best equivalent is systematic study among the original stuff in the Avery or some other good architectural library.

"I recently bought in England a little Tudor house in its original condition, had it taken down, patched and packed, and shipped to Greenwich, Conn., where I have been amusing myself this summer putting it together again. It is a fine object lesson in good construction, and illustrates in a simple and most impressive way the intimate connection between

good design and good construction as it was understood and practiced in the 16th century. This Tudor work is not thrown together in a haphazard fashion, as some think, but is full of subtle thoughtfulness and balance, and withal is charmingly naïve in its directness and easy simplicity. I am sure I have profited more by this little practical experience than I could have by years of promiscuous reading."

Mr. C. D. Maginnis, who has reason to be known as a writer himself, as well as a reader, writes:

"I think the publishers of all literature except the morning paper should be constrained for a period of five years to give a tired public a chance to catch up! The present output of books and magazines constitutes an assault on the national sanity. We have almost ceased to think! Fifty years ago, it has been well said, reading and thought went together; now, reading has become the chief occupation of the thoughtless! Note the aggressiveness of the average news-stand, with its dailies, weeklies, monthlies, quarterlies and yearlies, making their absurd chromatic claims on our consciousness. Is there any transaction more incomplete than the casual purchase of a monthly magazine while thirty other magazines stare in challenge? Mr. Dooley would have no books but the Bible and Shakespeare. Asked if he read them constantly, he replied: 'I niver read them. I use them for purposes of definse. I have niver read them. They stand between me and all modhern literachoor. I've built them up into a kind of breakwather, and I set behind it calm and contint while Hall Caine rages without.' I too, am a reactionary, for I read nothing, if I can help it, which bears a date on its face. The reading I relish is that which lies between stiff covers and waits upon the mood. And any reading which is worth any man's while will ultimately get into stiff covers. An immense amount of economic waste might be avoided by waiting on the process. I find my interest in all architectural publications seldom extends farther than the illustrations. Doubtless there are many—younger, more eager minds than mine—to whom the text is no

less important. I have written articles and have been paid for them; therefore, no doubt, there are those who have read them. But the busy architect, these days, is such a jaded mortal that I rather like to think of him in his hour of ease turning to his shelves for a good story."

"It seems to me that it resolves itself into what a man is interested in," said Mr. Wilson Eyre, when confronted with the question "Do Architects Read?" "My interest is centered in the country house work, and I feel that I visualize. With me it is always pictures, pictures, pictures! Yes, I visualize, in the streets and wherever I am the problems present themselves for study. I can't keep up with the writing about architecture. To do so would be to read a stack that high," holding his hand about the height of the table. "As a relaxation I read fiction, everything that I can get hold of, and of course I realize that the people away from our sphere of things must be interested in what we are doing and must like to be told about it. But I am compelled to depend mainly upon the people and others with me who do my specification-writing and the superintendence; also to undertake the special reading of technical works. Reading is mainly a matter of temperament; to some it is everything, and to others it comes but little into their lives. In my designing in no way am I led by what I read."

"Yes, but your association as founder of the 'House and Garden,' America's first magazine of that character, was a great tribute to the reading public."

"Perhaps; but I didn't write for it."

"Possibly you inspired others."

"Well, I tried to."

"What would you say to the student of architecture relative to reading; or, rather, relative to study?" I asked.

"It depends upon the man. I would tell him to keep at it and to keep at it hard until he can find what method seems best suited to him. It may be reading, it may be study abroad, it may be association with bright men, but we must remember that much which enters one ear often goes out at the other. Design cannot be taught by books. I would say to all, be he student or man in active prac-



tice, 'Do the thing that comes naturally,' for no two men are alike."

Remembering the intimacy of the library and how easy it is to look as it were into the very soul of the architectural student, I turned with no little pleasure to Mr. Edward R. Smith, of the Avery Library, who said:

"From my experience in the library, I certainly find the architect a reader. Particularly does he seem to analyze, extracting from the various publications which appear those which to him are fraught with interest. The French, German and English books are welcome and enriching to the student because they seem to be penetrating as well as broad. I doubt if we have on this Continent many architectural writers who are so worthy of the attention bestowed upon these foreign enthusiasts. The Southern European seems to dig into matters, and deeply. He is not simply profound but exceedingly entertaining and stimulating. And just look at some of the stuff the English architect turns out both as designer and writer. His manipulation with building material is as delightful and full of texture and color as some of the romances of the day, and of course the French have always ennobled everything they touched. I don't know that I am prepared to admire or to stand for all that the German speaks of, still less some of the extreme philosophies and designs which he presents; he is in advance of the age, showing withal a marvellous breadth of understanding and of human interest. At the same time the mind of the architect in actual practice seems to work more healthily and to find a more vital expression in his drawings and models than in text. He seems to visualize his problems and finds himself as it were sketching them out on paper instead of writing about them. There is about this method a dramatic strength and directness that is delightful."

John Galen Howard, of Berkeley, California, sent in a most interesting working viewpoint in the matter:

"'Do architects read?' Why, how are they to keep body and soul together? They read and they write, and they try

to do arithmetic. The architect I know best reads every spare moment. I don't call keeping up with the architectural publications (or trying to) reading—that is 'shop'; but *belles-lettres*, history, fiction, poetry—especially this last—he cannot live without. Not much magazine work comes his way; it used to years ago, but it gets so thin! It spoils the digestion and with it the appetite. Occasionally the club-table spread of literary free-lunch seduces him from ways of wisdom, but in general the *réchauffé* of 'Literary Digest' or 'Current Literature' supplies his full modicum of such *hors d'œuvres*. What he finds his real sustenance is the good old year-in and year-out classics. Nowadays you can get them all, almost, in 'The Temple' or 'Everyman's' or some thin-paper edition that slips into the pocket to enrich the train or tram or ferry, go-and-come. It's astonishing how much ground can be covered in such 'waste moments' if you really have a mind to use them—especially if you are lucky enough to get a good long trip now and again to catch up in. Within the last few years,—since the earthquake, say—the man I was speaking of has read nearly the whole bulk of the greatest Greeks (in translation, be it said, for he is no scholar!)—all of Homer, the Three Tragedians and Aristophanes, and half a dozen other poets from Hesiod to Theocritus; both of the great historians and most of Plato and Aristotle; then the Bible, from end to end,—this for the first time at one consecutive reading; Dante; and I hardly know what not of the English substantials of the olden time, like Mallory, Chaucer, Spenser, Bacon, Carlyle;—Shakespeare and Wordsworth are the bread of the feast, omnipresent essentials. But think of the new work that is just as relishable to the up-to-date palate, whatever its permanent value,—Bergson, Dubois, Metchnikoff, Hewlett, Noyes, Galsworthy, and now this amazing Masefield,—not to mention the scintillances of Shaw and Chesterton! And then a year without a taste of Goethe and a month without a good drink of Moliere were starvation. But the feast is as long as the Greek word

for hash, and as nourishing as the dish itself. I have already, perhaps, said too much. But, frankly, architects love reading—depend upon it,—and what is more they do what they love,—they read, no doubt, about that.”

Mr. A. B. Harlow, of Alden & Harlow in Pittsburgh, throws an interesting side-light on the question in a short letter:

“Of course the architect reads—he wants to know of what and how other men are thinking. If he judges this by pictures only, he must feel that a lot of men are thinking and feeling badly.

“I read what interests me, nothing else. I by no means read everything in the architectural publications, but eliminate all the reading matter and what would happen to any magazine?

“I have books constantly on my desk in which I read what attracts me, when I have the time, not attempting to follow any definite course.

“I believe that every man skims about, some more and some less, in this way, in books or short articles that attract him.”

And from St. Louis, Mo., Mr. W. S. Eames writes the following contribution:

“Were I to be asked ‘Do you read?’ I should promptly answer, Yes! I read the newspapers especially with reference to current affairs of this and other nations, politics and matters of scientific and social development. I read, as a pastime, some of the current fiction that is favorably reviewed. I read the Bible chiefly for its literary style. I glance through all of the current illustrated magazines and papers that come to me each week or month—sometimes reading historical or political articles with care and patience. Architectural publications chiefly interest me in their illustrations. The remainder of my time is necessarily consumed in an effort to make a living and have some enjoyment with my friends.”

And so the interviewer ranged, and quizzed country-house architects, and those who lean more toward the monumental, and so varied were the answers and comments, so widely interesting that it became impossible to condense these opinions in one article—even if it were in any way desirable to do so. In a second installment there will be printed further interviews interesting and illuminating as these in their scope and variety.





## THE ARCHITECT'S LIBRARY

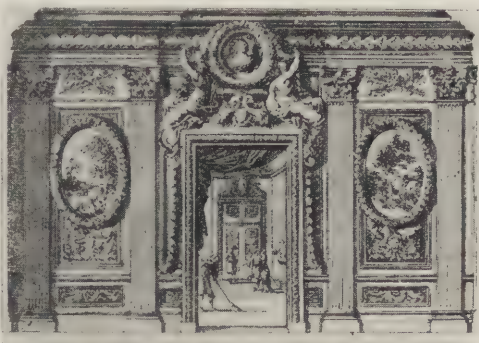


It is the purpose of this department to keep the readers of the "Architectural Record" in touch with current publications dealing with architecture and the allied arts, describing not only literary, but practical values.

"*The Architecture of the Renaissance in France (1495-1830)*" (2 vols.) By W. H. Ward. It is rather interesting to speculate as to whether some of our designers have really "subjugated" the styles of the so-called "periods." Does the "style of Louis XVI.," for instance, much as we may talk about it, and lead it about at the end of a chain, as it were, belong to us any more than do the Polar bears in their pen in the zoo? Possibly not as much, because I think our imported and imprisoned "styles" get away from us, and even rend us in pieces far more often than our captive animals do. The bars we erect around our imported styles are formulæ — certain academic formulæ, as similar each to the other as the bars of a cage — and yet evidently not so strong. To conclude the analogy, which, perhaps, may not be so far-fetched as it seems, we might indeed call the Polar bears ours if we had so studied its habits and so acclimated

it that we had it lying beside our library table while we worked and we might, by the same token, have license to speak of "the Italian Renaissance" or "Georgian," if we had ever had the wit or patience to thoroughly acquaint ourselves with its habits, even to the extent of visiting the country where our particular specimen was captured. A few of our architects have done this—but in how overwhelming a portion as any such logical working viewpoint been glaringly absent? How painfully and how uneasily an 18th century French bas-relief medallion rests above the pointed pediment of an Italian Renaissance window—and there are worse things than this.

Now of all marked styles perhaps few are more widely misunderstood or more generally marred by well-meaning but unintelligent appreciation and attempted emulation than that of the Renaissance in France. The reasons for this are several—one being that the scarcity of good examples of its finest development even in France increases the ratio of failure when these are sought as inspiration; another that much patience and faith are needed to winnow the mass of impossible chaff, and yet an-



From "The Architecture of the Renaissance in France," by W. H. Ward.

A DESIGN FOR THE SIDE OF A ROOM.



From "The Architecture of the Renaissance in France," by W. H. Ward.

UNDER THE DOME—SECOND CHURCH  
OF THE "INVALIDES," PARIS.

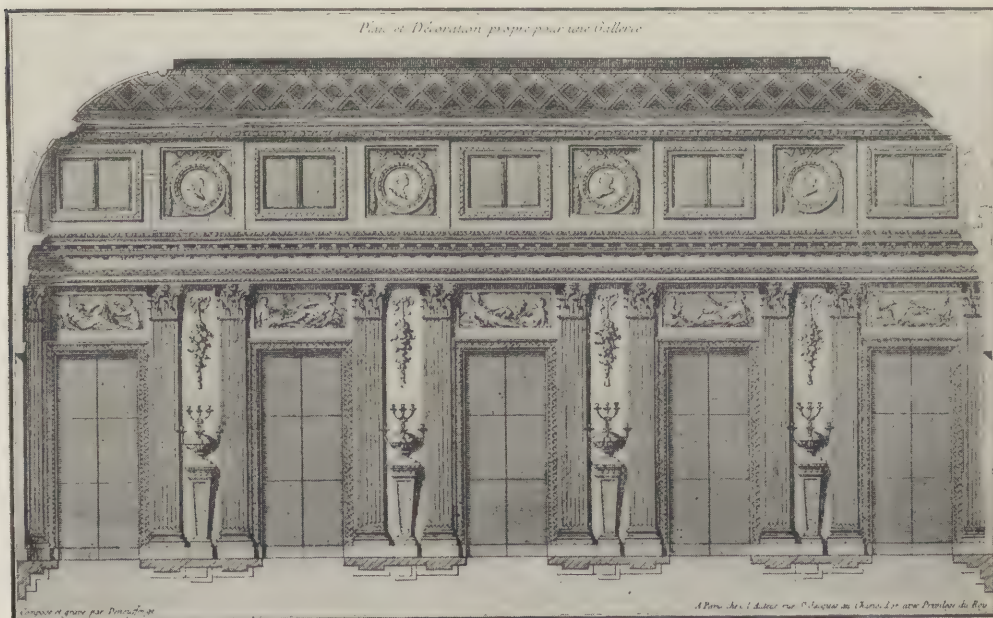


other (and by no means negligible) the extreme rarity, hitherto, of fair and competent books on the subject. "French Architecture" is very apt to mean different things to different people—to some the impossible phantasy of the Rococo or the Baroque, to others the frivolity of Louis XV. and even of Louis XVI. (under Louis XIV. it still retained elements of sanity and reserve); to some it means the stupidity of certain unenlightened designers of the 18th century, to others the volatile vagaries of the ultra-modern school. To very few does it appeal as possessing refinement equalled or approached by the design of no other period or country, and yet, in its purest manifestations, it developed more of grace, more of dignity, and more of *architecture*, as such, than any style with the possible exception of the Italian Renaissance or the style of the Brothers Adam. And that is because it formed the link of sequence between the two—being the direct outgrowth of the first and the immediate forerunner of the second. But extremes, first and last, were the almost florid cursiveness of Francis I. and the severe classicism of the Empire.

Inclusive of these extremes Mr. Ward, an Associate of the Royal Institute of British Architects, has prepared a scholarly history in two splendidly illustrated volumes, which his sub-title further describes as "A History of the evolution of the Arts of Building, Decoration, and Garden Design under Classical Influence, from 1495 to 1830." There are many full-page illustrations in heliotype process, many in half-tone, and innumerable text illustrations from actual photographs, from drawings, and from those marvellously conscientious contemporary line-engravings of the period.

These alone (be it said with no disparagement of Mr. Ward's scholarly text), would tell much of the story, and he is to be commended for his keen discrimination in the selection. As we would confidently expect from the architect he has given many details, and these, as in any style, are the flesh and blood that go to fill out the skeleton which is called "composition."

And in this scholarly book the subject is scientifically articulated, and the excellent text and profuse illustrations must throw a fine search-light on an

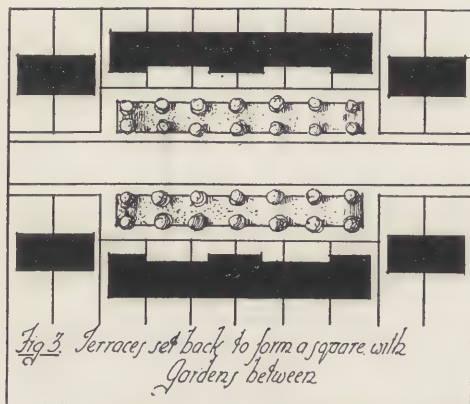


From "The Architecture of the Renaissance in France," by W. H. Ward.

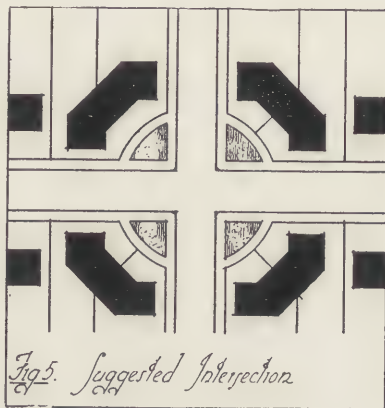
A DESIGN FOR A GALLERY IN THE STYLE OF LOUIS XVI.

architecture which has been either entirely ignored or grossly misunderstood. The practical value of the volumes is vastly enhanced by two indices—one to the illustrations and one to the text, and by a copious bibliography. Certainly to know French architecture of the Renaissance serves a two-fold end. To know it for itself is to discover a style more especially suited to the rendering

of theatres, clubs, hotels and certain other types of building than any other; to know it for the part it has played in the development of other and subsequent styles of architecture up to the present day, is to broaden that complete knowledge and appreciation of architecture in general which should be the equipment of every serious-minded designer.



*Fig. 3. Terraces set back to form a square with gardens between*



*Fig. 5. Suggested Intersection*

From "The Garden City Movement Up-To-Date."

ILLUSTRATIVE OF HOUSE GROUPING IN "GARDEN COMMUNITIES."

"The Garden City Movement Up-to-Date." By Ewart G. Culpin. This book is precisely what it purports to be—a record of facts. But the facts are presented in an attractively readable way, and are given vividness through the use of many diagrams, illustrating the layout and present development of the various "garden" settlements.

It is remarkable that so pretentious a book could be published only thirteen years after The Garden City Association was first formed, for it contains the salient facts relating to thirty-three different settlements in which there are already nearly 50,000 people. In its early days the literature of The Garden City Association was necessarily almost wholly propagandist. Now, as Mr. Culpin remarks, the time has come when the Association can best plead and most convincingly argue by pointing to facts. It must be stated, however, that within these years the garden city movement has extended, to include Garden Suburbs and Garden Villages with even more empha-

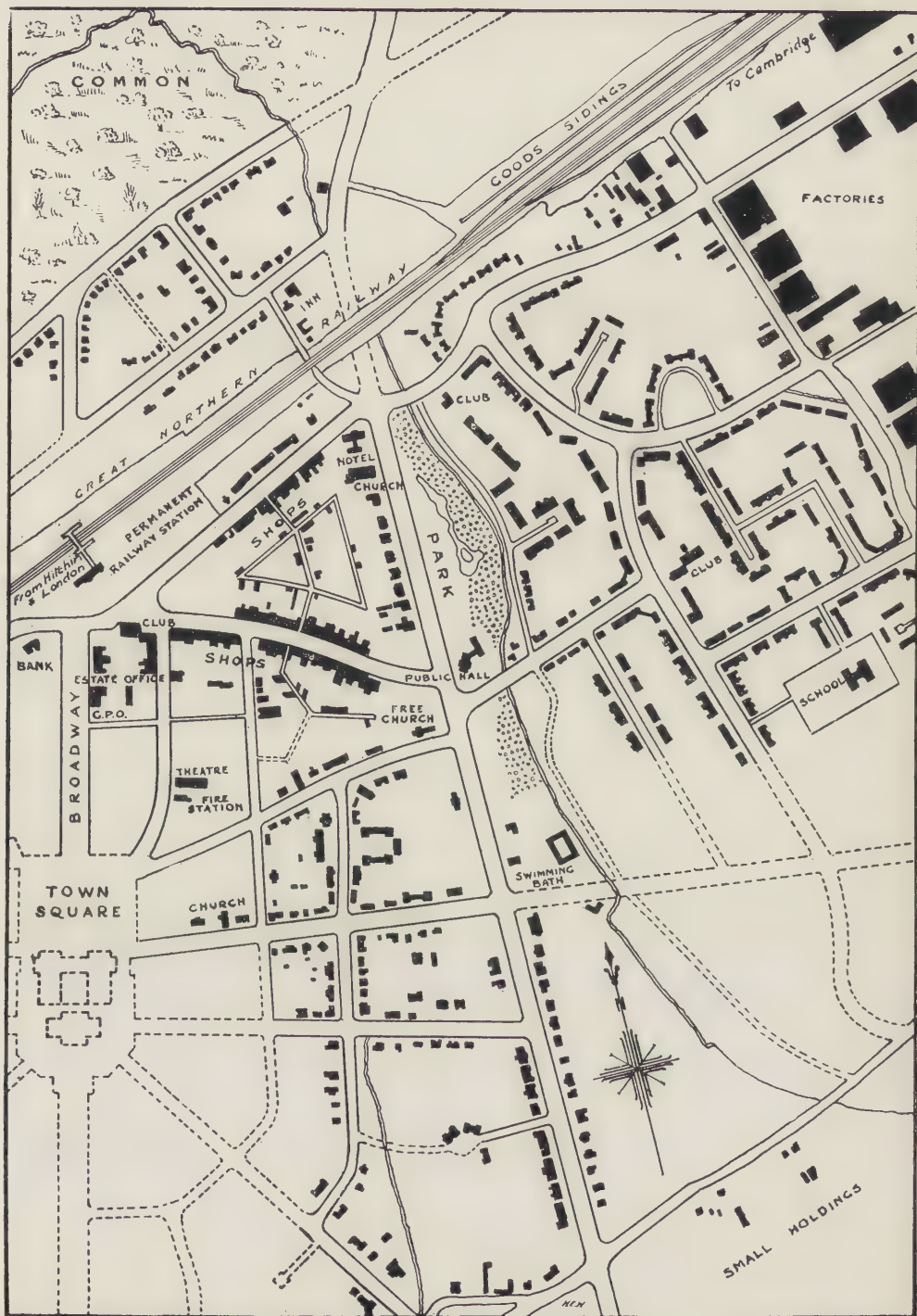
sis than Garden Cities. This is largely due, of course, to the fact that while the Garden City meant the creation of absolutely new conditions, the Garden Suburbs were evolved simply by directing an existing flow. Naturally, this line of least resistance has been largely followed.

Interesting, therefore, in this connection, are the definitions which Mr. Culpin offers of the terms Garden City, Garden Suburb and Garden Village:

"A 'Garden City' is a self-contained town, industrial, agricultural, residential—planned as a whole—and occupying land sufficient to provide garden-surrounded homes for at least 30,000 persons, as well as a wide belt of open fields. It combines the advantages of town and country, and prepares the way for a national movement, stemming the tide of the population now leaving the countryside and sweeping into our overcrowded cities.

"A 'Garden Suburb' provides that the normal growth of existing cities shall be on healthy lines; and, when such cities

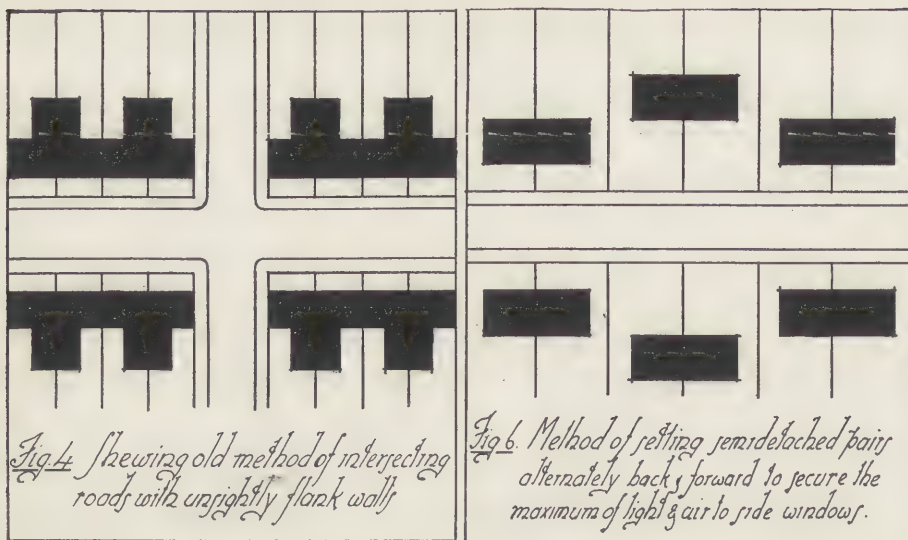




From "The Garden City Movement Up-to-Date."

#### PART OF LETCHWORTH GARDEN CITY.

Showing details of lay-out, workmen's cottages adjoining the factory area, and the central Town Square.



From "The Garden City Movement Up-To-Date."

#### ILLUSTRATIVE OF HOUSE GROUPING IN "GARDEN COMMUNITIES."

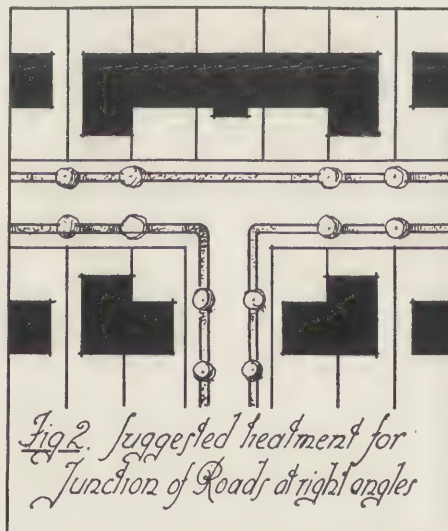
are not already too large, such suburbs are most useful, and even in the case of overgrown London they may be, though on the other hand they tend to drive the country yet further afield, and do not deal with the root evil—rural depopulation.

"'Garden Villages,' such as Bournville and Port Sunlight, are Garden Cities in miniature, but depend upon some neighboring city for water, light and drainage; they have not the valuable provision of a protective belt, and are usually the center of one great industry only."

Letchworth, which is the only real Garden City yet constructed, contains nearly 4,000 acres, of which 800 have been now developed. It has a population, to-day, of 7,000, and is designed to have an ultimate population of 35,000. But Hampstead Garden Suburb has nearly as many houses as Letchworth, and Ruislip Manor has almost the same population as Letchworth, while Bournville has more.

There is no need to give here the many details which are noted. It is enough to quote Mr. Culpin's statement, that "every effort has been made to obtain the utmost degree of accuracy, and the figures given have been supplied by the companies or societies concerned."

Mr. Culpin closes his volume with the annual report of the Garden Cities and Town Planning Association, as submitted at the 1912 meeting. This is supplemented by the constitution and by-laws, and a list of officers, branches, affiliated associations, and foreign correspondents. It is noticeable that among the latter, which represent most of the countries of Europe, no American is named.



From "The Garden City Up-to-Date."  
ROAD AND HOUSE GROUPING  
SUGGESTION.



"Modern Cottage Architecture." By Maurice B. Adams, F.R.I.B.A. The interest which centers around the design of country houses, be they small or large, is a perennial one, and we have looked more persistently perhaps, and certainly more profitably, toward England for inspiration in this type of design, than toward any other source.

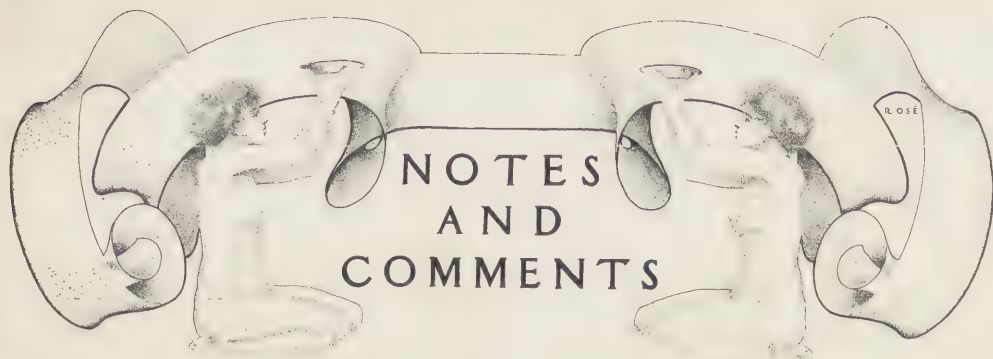
There is a certain flavor of domesticity about the English type of country house which has long been absent in similar work in this country, especially in our smaller houses, and it is for this reason more than for any other that the English type should claim our most respectful attention. And in addition to their qualities which suggest domesticity, which suggest that they are homes as well as houses, there are often qualities no less salient.

Primarily they are picturesque. On the exact "Nature of the Picturesque" one Sir Uvedale Price, in 1739, wrote a treatise of some four hundred odd pages, and even a careful perusal of this

classic will not rob the English country house of its right to claims in this direction. It is picturesque not only in itself, but in that it fits its landscape—being at once an incident and a feature. There are illustrations covering a wide range of cottages of half-timber construction, stone, "rough-cast" (which is called "stucco" in this country), brick, and various combinations of materials, in a hundred and twenty-seven illustrations from line drawings and photographs. The planning of a small house increases in difficulty in direct ratio with its smallness, and the numerous plans are full of apt suggestions as to economy of space. The haste with which we generally build small houses too often precludes the possibility of working out careful perspectives, but in England the smallest cottage seems always to warrant a beautiful rendering (of which there are many in this book)—and these renderings have always been at once the admiration and despair of the American draughtsman.



From "Modern Cottage Architecture," By Maurice B. Adams, F. R. I. B. A.  
A TYPICAL ENGLISH RENDERING.



### The Missouri State Capitol Competition.

Following are two press comments from St. Louis papers which would indicate a popular appreciation of the methods under which the Missouri State Capitol

competition has been conducted:

"Reserving for more leisurely comment the stately design for the new State Capitol which has just been accepted by the Capitol Board, The Republic desires to congratulate the people of this Commonwealth upon the manner in which the selection has been made.

"For the first time in the history of American architecture a State Capitol design has been selected in conformity with the rules of the American Institute of Architects. Never was there a competition more impartial. The preliminary competition brought forth sketches of sixty-nine different buildings. From among these ten were selected by a jury of experts. An examination was made into the professional and business standing of the ten firms so honored and an honorarium paid to cover the cost of production of complete designs.

"The three architectural experts selected from the Institute and the four Capitol Commissioners were a unit in the choice of the successful design. None of the commissioners knew when the final choice was made whose design they were approving.

"On this important matter, of deep interest to every citizen in the State, Missouri has set an example to the country. It is under such conditions that great buildings are produced and truly monumental architecture made possible. In view of the history of the selection of designs for the State houses of certain other western commonwealths, the action of the State Capitol Commission appears the

most desirable."—"The Republic," St. Louis, Mo., Oct. 8, 1912.

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"The members of the American Institute of Architects have rendered a valuable service to Missouri by winning their contention that in the submission of plans for the new State Capitol, the work should be genuinely competitive.

"The State Capitol Commission has announced its willingness to further the competition idea; and if its concession to the architects has not been complete, it still indicates a willingness to be fair.

"There has been no charge from the first that the Capitol Commission has wilfully opened the way for irregularities in the work of constructing the new Capitol. But in view of the methods which have prevailed in other commonwealths in similar circumstances, there is need of every possible precaution to prevent the charge of favoritism or political influence in a work which should be held clear of favoritism and politics, if it is to be done well and honestly.

"The position taken by the architects is, we believe, one which would be insisted upon by thoughtful taxpayers. They demand simply that the plans submitted for the new building should be without identification, and that they should be chosen upon their merit, the name of the architect being revealed only after the choice was made.

"On no other terms would a very large majority of the leading architects of the United States enter the competition by which plans are to be secured. They asked for a system under which no fraud would be possible. The original system submitted by the Capitol Commission had not this merit; and the gentlemen composing the commission are therefore to be commended for an action which makes their position and intention fairly clear."—"The Times," St. Louis, Mo., June 7, 1912.





A NEW YORK SHOP, IN AN ADAPTATION  
OF FRENCH RENAISSANCE  
ARCHITECTURE.

Warren and Wetmore, Architects.



AN OFFICE BUILDING IN COLUMBUS,  
OHIO, ERECTED SUBSEQUENTLY.

The Upper Four Stories of the New York  
Prototype Over a Pseudo-Italian Base.

### A Study in Architectural Ethics.

The illustrations show two buildings, by two firms of architects—the first in New York City, the second in Columbus, Ohio. It would seem, even on a casual inspection of the two buildings, that something might be said as to the very questionable professional propriety of a copy so direct, although to lean very heavily on this phase of the matter is to deal with the obvious.

The right of Messrs. Warren & Wetmore to adapt a style of 18th century French Renaissance to a commercial building in New York is not open to any dispute—the right of another firm to copy this adaptation is, however, open to serious criticism. If a prospector finds a gold mine and works it profitably, we comment only on his fortune and his industry; if another man happens by and knocks the first one on the head and appropriates the mine, the second man is apt to be considered very differently. But even if this aspect of the case did not enter into this

particular instance, one would deplore the stupidity and lack of discrimination shown in placing so pure a rendering of 18th century French architecture in the superstructure on a quasi-Italian Renaissance base. Here is "Scrambled Architecture" with a vengeance, and being familiar with the original of the upper four stories, one cannot help speculating as to what building furnished the "inspiration" for the base, and why the two should have got mixed in the "adaptation." Perhaps another building exists with the base of the 18th century French shop and the superstructure from which the Italian Renaissance base was taken—or perhaps not, because the base of the office in Columbus is not even a scholarly adaptation of the style which its pointed pediments and rusticated stone-work tries to suggest. Imitation may be the sincerest form of flattery, but one might be justified in at least making the plea that the imitation be intelligent and accurate, even while deploring a lack of professional ethics which could make possible a copy otherwise so literal.

# A Last Word On the Lenox Library.

In the recent controversy, which consisted mostly of protest centered upon the proposal to re-erect the old Lenox Library in Central Park, many views,

both lay and professional, were put forward. While many landscape architects entered the fray (and all on the opposition side) few, perhaps, presented a view of the situation in which logic outweighed personal bias. It should therefore be interesting to read a thoroughly excellent presentation of the case by a landscape architect whose viewpoint is logically but firmly taken, in a letter from Mr. H. A. Caparn.

When the attempt was made last spring to put the Lenox Library on the site of the arsenal in Central Park it no doubt seemed strange to many people that there should be any difference of opinion on the subject. It looked like merely replacing a bad building by a good one; the chief architectural merit of the arsenal is that it is largely invisible, buried in charitable ivy that so often covers a multitude of sins of design; while the library was the work of one of our very ablest architects. This very natural point of view and the fact that the building itself and the setting of it up was to be a gift, and a costly one at that, made it all the more difficult to find arguments against it that could appeal strongly to the man in the street who has the advantage in so many things (including numbers)—opposition seemed not only unnecessary but ungracious and ungrateful to Mr. Frick. In spite of this, however, and the warm support of many, including the Park Commission, the resistance of public opinion kept the Library building out of the Park. The opposition of the average citizen probably took no more definite form than resistance to any invasion of Central Park on general principles. Architects and others qualified to form more analytical judgments foresaw also the effect to be produced on that part of the park by the intrusion of a building of several times the mass of the arsenal, and the difficulty of adaptation to its new uses of a structure designed for another and very different purpose and surroundings, and felt in a different key; and it is probable that the library was kept out of the park more by the weight of professional than lay opinion.

Another and even stronger argument

was not generally advanced. It was plain to anybody that buildings which are only occasionally loved for themselves would take the place of so much grass and trees which everybody loves for themselves; it was also clear that any building injected into the Park would form a precedent for others.

But it was less clear that new buildings would alter the Park more by the different character they would give to its scenery than by the destruction of lawn and planting. A large monumental building among rural scenery is the dominant object in the landscape, and the rest becomes its setting. It is not a question whether the building is bad or good. It is sure to predominate because of its artificial and assertive character, because it is a building in fact. It thus becomes obvious that five or six public buildings in the lower part of Central Park would change its character entirely. Lawns, trees and shrubbery would at once become mere foreground or background to the architecture and the "rural" expression of the park would be lost. Every important vista would draw the eye to a facade, every scene would lose its individuality and become an incident to the central and most striking feature of the whole composition. Central Park might in some eyes be improved, but it would be improved out of existence by the substitution of something entirely different. Instead of the soothing and elusive effects that now meet the eye everywhere the attention would be definitely drawn to some smart building in the latest fashion, probably in itself very fine, but giving one a certain sense of being on parade, and destroying the impression of escape from the brick and stone of the city which Central Park was intended to create. We should have a succession of palaces with their gardens something like those left us by the kings and nobles of France and England, instead of that peculiarly American product of which Central Park was the first and still remains the most conspicuous example—the rural scene created not for or in relation to any building but for its own sake for popular use and enjoyment. It is not worth while to discuss, as it would be impossible to prove that one is in itself better than the other. They are two essentially different things—and so far, the "rural" scene sufficient unto itself, and created in our popular sentiment and to fulfill a popular demand remains the American ideal of a large public park.



There are some to whom out of door scenery informally composed does not show competition at all. Whether natural or artificial, it seems to have happened so. It may be beautiful, but in every case Providence gets all the credit. This attitude cannot be due to analysis of or experience in this kind of design. It may be due in part to the training of the architect by which he is accustomed to consider lawns and foliage always as settings to his building. The idea of the building being secondary and the scene itself the main motive has perhaps never been presented to him and perhaps he does not think it worth considering. Yet perhaps the most basic difference between the design of the architect and that of Central Park is that the former is made for and depends on the building, the latter is made for itself and the building if any, is incidental.

#### Amendments for Fire Law.

E. D. Litchfield, writing on the New York Fire Prevention Law "From the Architect's Point of View," suggests in the Real Estate Magazine some interesting amendments to the law. The work which is done under the act, he points out, divides itself distinctly into two classes: That of preventing the dangerous accumulation of rubbish, and that of requiring the better construction and maintenance of buildings themselves. As yet, the appropriations of the Bureau are, in his judgment, only about a quarter what they should be. There ought to be money enough to permit inspection of the city block by block. Until this is done systematically, property owners are bound to complain of the unfairness of the Bureau, since orders are sure to be given for very necessary work upon one building in a block, while neighboring or even adjoining property in which conditions are equally bad goes free. Such cases of complaint are brought before the Board of Survey, and the present constitution of that Board suggests one of the amendments which Mr. Litchfield thinks advisable. The act now requires that the Board consist of three members—a member of the Bureau or of the Municipal Explosives Commission, some one selected from a list furnished by the Board of Fire Underwriters, and an architect or builder of at least ten years' experience. It has been

the custom of the Fire Commissioner to permit the owner of the property to select the latter member, but it is quite clear that on any division of opinion, the latter is likely to be in the minority. Mr. Litchfield's suggestion is that instead of having a member of the Bureau one of the members of the Survey Board, his place should be taken by a representative of the local chapter of the American Institute of Architects. "The members of the Institute," remarks Mr. Litchfield, "are experts in matters of building construction, and to some extent in matters of fire prevention and risk, and are in a position to be absolutely impartial in the position which they would take." The other change which he proposes is that the inspectors of the Bureau, especially the rubbish inspectors, be a part of the uniformed force of the Fire Department. He says, "Not only should the uniform itself be a deterrent to graft, but it would seem that there should be many men who have grown old in the service and who are not as active as they once were, who might well be used in making these inspections. \* \* \* Besides which there is the very important consideration that these men are especially expert in the knowledge of those things which lead to fires." Mr. Litchfield's judgment is that this law, like the requirement of the removal of projections on principal streets, will in the end prove a benefit to property owners.

#### To Rebuild London's Guildhall.

Much general interest attaches to the announcement that at last a large part of the ancient Guildhall of London is probably to be rebuilt. The matter has been talked about for several years, but now plans have been prepared by the city surveyor, Sydney Perks, F. R. I. B. A., in consultation with Sir Henry Tanner, the chief architect to His Majesty's Office of Works, and these plans have been recommended for adoption by the City Lands Commission to whom the question was referred. The committee, commenting in its report on the inconvenience and lack of harmony in the present Guildhall group of buildings, describes the premises as "a reproach to the Corporation." The high cost of adjoining buildings makes it impracticable in the view of the committee to purchase additional land, and the committee rec-

ommends that the present front elevation of the Guildhall be retained. While this is not, it says, good Gothic, it is an extremely interesting piece of architecture which ought to be preserved, clearly marking a period in the history of the Guildhall and so well known all over the world that its removal would be a national as well as an antiquarian loss. It is proposed at present to reconstruct only the building on the east side of the courtyard. This contains the Art Gallery, the Mayor's Court, and the offices of the Land Tax Commissioners, and was constructed in 1822. The plans for rebuilding this structure contemplate an increase in capacity as well as in convenience. The galleries of the new building will be adapted for ceremonial purposes in the way of dinners and receptions. The plans for the structure on the west side of the court have also been made, and it is hoped that the building of this may not be long postponed. The work on the east side, which the committee recommends should be taken in hand at once, will cost, according to Mr. Perks' estimate, about £130,000.

#### The Study of City Planning.

That the serious and scientific planning of cities is to be accorded in this country the consideration which has been accorded it in Europe for many years is evidenced by the action of the National Conference on City Planning, of which Mr. Frederick Law Olmstead is the chairman. Doubtless the capability of American designers in the matter of city planning will come to be more widely recognized since Mr. Griffin, of Chicago, won the competition for the new capital city of the Commonwealth of Australia, with an unusually well-studied and brilliant project, but that he is not to be accorded a unique position in such matters in the future seems reasonably assured from the manner in which the conference is going to work. For its members the committee of the conference announce a series of "studies."

The purpose of this study is not that of an ordinary competition, undertaken as a means of selecting and premiating that one among the designs submitted which, upon the whole, after offsetting its merits against its defects, presents the most praiseworthy solution of the particular

problem in question. It is rather a means of securing the co-operation of a number of people in preparing and assembling specific and concrete illustrations of the application, under a given set of normal conditions, of a variety of important ideas and principles and devices used in city planning, in a manner which will facilitate a close comparison of their respective advantages and limitations.

It is expected that two or more members of the conference will collaborate in some cases upon a single plan. A single member may submit more than one plan or take part in more than one group submitting plans. Authors of different plans may consult with each other concerning their respective plans while in progress if they see fit to do so. It will be left to those submitting the plans to determine when such consultation amounts to joint authorship deserving recognition in the title of the drawings.

The committee in charge of the study is shortly to issue an outline covering the conditions of the study and the description of the tract. We are in a position to announce that the general plan will include:

1. The location of streets and other proposed public properties.
2. The development of private lands in accordance with the general plan and with such control as could properly be exercised by ordinance or statute under the most favorable constitutional limitations in the United States.
3. The recognition of such control as might reasonably be expected to be exercised by public spirited land companies or other owners of real estate through restrictions in the deeds of lots.
4. It is assumed that the demand will be mainly for the erection of dwellings and for such other purposes as are normally incidental to such development—real estate, local places of amusement, schools, churches, etc.

Unlike competition in any one field like that of architecture or engineering, the problem proposed by the committee will engage the efforts of engineers, architects, landscape architects, sociologists and men of affairs, and it is hoped that representatives from each of these fields will collaborate upon one plan.

The committee proposes to arrange dates at which entrants may meet and present preliminary studies for criticism and discussion, the first conference to be November 22, 1912.



### Germany's New Architecture.

Summer voyagers have been coming home in the last few weeks, bringing with them the usual sheaves of descriptions and impressions. That German architecture is "different" and interesting and becoming more so year by year, has been the burden of such reports for a decade. H. T. P., writing several columns on "Architectural Germany" to the Boston Transcript from Munich, expresses the wonder whether it may not be that we in America are, for a time at least, "taking France in the arts with too much seriousness and Germany with too little, forgetting that we have quite as many analogies to the newer country." He notes that "the newer architecture is part and parcel of the vitality of the new Germany, conscious of its right to an individuality. \* \* \* From the new Germany, moreover, it has received its opportunity. Without the financial, industrial and commercial expansion of Germany in the last twenty years, the architects would not have gained their commissions to build the banks, the warehouses, the shops and the offices upon which they exercise some of their best skill. Without the prosperity and ambition that this expansion distributed, they would have lacked equally the commissions to build the houses that fill new streets. \* \* \* They owe much to the German devotion to the fair exterior of their cities; not a little to the artistic zeal of sovereigns who have encouraged them, \* \* \* and much to the artistic wisdom of the public authorities generally." The work is not all good, of course. Where there is freedom, there will be excesses; but in general the effect is stimulating. Great and little shops, or stores, there are, which have lightness, pleasantness and gaiety. A bank, requiring a new building, takes pride, as we are learning to do here, in making it an interesting and distinctive piece of architecture. "A flourishing German newspaper, about to build new offices, summons an eminent architect, bids him exert himself to the utmost, allows him a liberal expenditure, and finally installs itself in an establishment that architecturally and artistically makes the average newspaper office in America appropriate only to the early days of a Western town. The owner who must divide his building between shops and offices appears to build as though architectural comeliness and distinction would bring him tenants."

Applying his observations, the writer now remarks how few streets in the business quarters of American cities hold and stimulate the eye of the passing wayfarer. "The surprise of German commercial architecture lingers long in the American in Germany. The warm pleasure of those streets in Düsseldorf haunts recollection, and similar streets in New York or Boston seem grim and forbidding beside them. It is not fair to reproach our architects with lack of ability; but it is fair to regret that they—and those that commission them—will not allow them a freer self-expression and, if they have it, a warmth of temperament. Possibly it is the communal pride and the communal spirit that is lacking, while this is the life of the German city."

### Trees and Shrubs as Architectural Materials.

The following is an interesting contribution from Mr. H. A. Caparn, the landscape architect, in which he takes up an interesting and practical phase of the art of landscape design: "All classes of design grow out of and depend upon their materials; wood, iron, marble, stone, concrete have produced their various styles or manners and imposed their limitations on them. So with garden material, trees, bushes and plants; they impose their limitations and possibilities, their charm and their disappointments on him who would combine them into an ordered scheme in their own peculiar way as no other materials can. These alone are interesting in themselves, actual living and increasing things, perfected without the craftsman's touch and so differing from marble, paint or bronze which gain all their value from the hand of the artist. Planting material, while incomparably the most fascinating in itself, is uncertain, changeable, and requires for its proper use an intimate knowledge of its ways and waywardness; and unfortunately instances are rare of a piece of landscape work coming into development without having changes from the designer's original scheme.

Most people who use trees, shrubs, and flowers for decoration do so without any clear idea of design. Some of the others combine according to accepted principles of composition, but forget their personality and endeavor to use them like stone, iron or wood. Not being this kind of material, they don't respond. They fail to grow tall

or short, wide or narrow enough, or to acquire a satisfactory texture or expression or to do generally what is expected of them, or very likely refuse to grow at all. They cannot be counted on as having so much tensile or crushing strength, to last so many years without repair if only the foundations are solid. They resent being treated as dead instead of living things, and in short are likely to respond to such treatment by incontinentally dying. He who would conquer planting material, who would make it do what he wishes, must give it what it wants; it is only tractable under its own conditions.

The climate of the northeastern states is severe and trying to the stamina of vegetation, though stimulating to some of the more rugged kinds, and many things in common and popular use in the milder climates of Europe are here received and nurtured with more or less difficulty or not at all; and no one can make a successful garden of fifty feet square or five hundred acres without a good working knowledge of what will grow there. Many people go to England, France, or Italy and see in all directions rich and luxuriant effects produced with box, holly, yew, enonymus, aucubas, oranges, ilex, cypress, and so on, which have taken many years of patience and fostering atmospheric conditions to produce, and expect to put up similar vegetable architecture here after a mere process of drawing to scale and turning the job over to the nurseryman. This is rather like a painter and geologist combining to make a statue or a sculptor and a paint manufacturer

uniting forces to produce a picture. One understands design, the other materials, and surely the result ought to be all right! Readers of "Pickwick" will remember the newspaper editor who ran a series of articles on Chinese Metaphysics. He read up China under "C" in the Encyclopaedia Britannica and metaphysics under "M" and combined his information. This knowledge of planting materials for purposes of design does not mean that of the grower or botanist. It means not merely a familiarity with names of plants, but a feeling for their character and appropriateness for various purposes not unlike that of the architect for detail as belonging to work of a certain period. Annuals, perennials, bedding plants, native and exotic trees and shrubs and nurserymen's varieties have not only their different names and cultivation, but their differences not to be defined under color, texture, habit or anything else except individuality. All are fit in some surroundings, unfit in others.

This is not written to show that any particular class of men should or should not make gardens. There are many kinds of gardens, and whoever can make them successfully should do so. But the most modern and popular idea of a garden is a place that exists primarily for the things that grow in it. Anyone who has made well this kind of garden or the other kind, in which the vegetation is simple and mere furniture has shown himself to have in that degree a knowledge of and sympathy with planting material."











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